

MUSICAL FETTER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

Price, 10 Cents. Subscription, \$5.00. Foreign, \$6.00—Annually.

VOL. XXXIX.—NO. 18. NEW YORK, WEDNESDAY, NOVEMBER 1, 1899. WHOLE NO. 1024.



GEORGE HAMLIN

THE MUSICAL COURIER.

New York.

MRS. RATCLIFFE CAPERTON,
Representative and assistant of LAMPERTI.
New York, 135 Fifth Avenue; Philadelphia, 403
South 18th Street. Summer residence, Dresden,
Germany.

"Mrs. Ratcliffe Caperton is my only representa-
tive, and I advise all pupils desiring to study with
me to be prepared by her." G. B. LAMPERTI.
Dresden, Sedanstrasse 17.

ALBERTO LAURENCE,
155 East 18th Street, New York.
The voice formed and developed; the art of sing-
ing taught; method after the purest Italian schools;
a bad voice made good, true and beautiful.

HENRY T. FLECK,
Conductor Harlem Philharmonic Society of the
City of New York.
Address: 112 West 125th Street, New York.

FRIDA ASHFORTH,
VOCAL INSTRUCTION.
135 East 18th Street, New York.

MAX KNITEL-TREUMANN,
BARITONE.
Voice Culture—Art of Singing.
Carnegie Hall, Room 837.
Mail address: 101 West 86th Street, New York.

EMILIO BELARI,
Professor Singing and Perfecting the Voice.
118 West 44th Street, New York.

GEORGE M. GREENE,
Voice Culture and Artistic Singing.
Oratorio, Church, Concert, Opera.
Studio: 251 Fifth Avenue, Mondays and Thursdays.
Residence and address:
417 West 23d Street, New York.

MR. C. WHITNEY COOMBS,
(Church of the Holy Communion). Organ les-
sons and practice given on one of Roosevelt's finest
instruments. Special advantages for the study of
church music and the training of boys' voices.
Address: 49 West 20th Street, New York.

TOM KARL.
Private Vocal Instruction, and Director Operatic
Department, Academy of Dramatic Arts.
Studio: Carnegie Hall.

MR. JOSEPH B. ZELLMAN,
VOCAL INSTRUCTION.
Director of the Vocal Department of the Mollen-
hauer Conservatory of Music, 320 Lenox Avenue,
corner 126th Street.
Brooklyn Studio: Wissner Hall.

MME. OGDEN CRANE,
VOICE CULTURE.
ITALIAN METHOD.
Studio 4: 3 East 14th Street, New York.

Miss MARY FIDELIA BURT,
Representative of the Galin-Paris-Chevé system
of Sight Singing. Ear Training. Cubical Stereo-
graphy. 701-702 Carnegie Hall, New York—Tues-
days and Fridays.
48 Lefferts Place, Brooklyn, N. Y.

SCHERMERHORN'S TEACHERS' AGENCY.
3 E. 14th St. Established 1855. Engagements
secured for Musicians and Music Teachers.
JOHN C. ROCKWELL, Manager.
Telephone: 1332 18th Street.

CLEMENT R. GALE,
Organist and Choirmaster Calvary P. E. Church.
Choirmaster St. George's Church, Newburgh;
Conductor Troy Vocal Society, Organ, Theory,
Conducting. Address: Calvary Church.
Fourth Avenue and 23d Street, New York.

RICHARD ARNOLD,
Instruction on the Violin—Solo Violinist.
208 East 61st Street, New York.

WALTER HENRY HALL,
Conductor Oratorio Society, Brooklyn, N. Y.
Organist and Choirmaster.
St. James' Church, New York.
For terms for Conducting, address St. James'
Church, Madison Ave. and 71st St., New York.

ARNOLD VOLPE,
SOLO VIOLINIST AND COMPOSER.
Graduated with highest honors at the St. Peters-
burg Imperial Conservatory (during Rubinstein's
direction). Concerts, Ensemble, Instruction.
Studio: 1665 Lexington Avenue, New York.

LAURA D. MOORE,
VOCAL INSTRUCTION.
39 East 50th St., New York.

EDWARD BROMBERG,
BASSO CANTANTE.
Vocal Instruction. Concert engagements accepted.
Studio: 138 West 91st St., New York.

THE H. W. GREENE STUDIOS.
VOICE THE SPECIALTY.
PIANO, THEORY AND SIGHT SINGING.
489 Fifth Avenue, opp. New Library site,
NEW YORK.

LILLIE D'ANGELO BERGH
SCHOOL OF SINGING.
Graduates (with Diploma) Guaranteed Positions.
SCHOLARSHIPS.
Pupils introduced, Paris, 1900. Address
New York Studios: The Albany, B'dway and 53d St.

MISS ADELINA HIBBARD AND
MRS. HORTENSE HIBBARD-HOWARD.
CONCERTS AND MUSICALES.
INSTRUCTION IN VOICE AND PIANO.
Studio: 1672 Broadway, New York City.

MR. CHARLES LEE TRACY.
MR. THEODOR A. HOECK,
PIANOFORTE INSTRUCTION.
Certificated teachers of the LESCHETIZKY
METHOD and Ensemble Pianists.
Studios: Carnegie Hall, New York City.

MAX BENDHEIM,
VOCAL INSTRUCTION.
332 West 56th Street, New York City.

PAUL TIDDEN,
PIANIST.
314 East 15th Street, New York.
Will accept a limited number of pupils.

WM. H. RIEGER,
TENOR—ORATORIO AND CONCERT.
18 East 22d Street, New York.

GUSTAV L. BECKER,
CONCERT PIANIST AND TEACHER of
PIANO and COMPOSITION.
Address: 1 West 104th Street, New York.

CHARLES HEINROTH,
Organist Church of the Ascension. With the
National Conservatory. Instruction: Organ and
Harmony.
12 West 11th Street, New York.

FERDINAND DUNKLEY,
Director of Musical Department,
Asheville College for Young Women,
Asheville, N. C.

M. THEODOR BJORKSTEN AND
MME. TORPADIE BJORKSTEN.
INSTRUCTORS IN SINGING.
New Studios: Carnegie Hall, New York.

PERRY AVERILL—BARITONE,
Opera—Oratorio—Concert
and Vocal Instruction.
720 Central Park, South, New York.

CHARLES PALM,
Musical Director and Soloist, Professor of
Violin, Convent of the Sacred Heart.
Address: 156 Fifth Ave., Studio 1301, New York.

MARIE SEYMOUR BISSELL,
VOCAL INSTRUCTION.
Pupils Prepared for
Church, Concert and Oratorio.
Studio: 133 East 16th Street, New York.

PROF. F. J. AND MRS. M. KIRPAL,
Flushing Conservatory of Music.
Vocal and Instrumental.
42 North Prince Street, Flushing, L. I.
New York Studio: 2 West 33d Street.

CHEV. EDUARDO MARZO,
Member of St. Cecilia Academy, Rome.
Vocal Instruction.
Organist of All Saints' R. C. Church.
Residence: 155 West 94th Street.
Studios: 26 East 23d St., New York.

PAOLO GALLICO,
PIANIST.
Pupils accepted.
Studio: Monroe Building, Room 15,
11 East 59th Street, New York City.

O. HEYWOOD WINTERS,
Choir Director, Baritone Soloist,
and teacher of voice as taught by the greatest
masters. Pupils placed in choir as soon as cap-
able, at moderate salary, for experience.
Studio: 112 East 18th Street, New York.

GEORGE SWEET,
OPERA, ORATORIO, CONCERT.
487 Fifth Avenue, New York.

J. HARRY WHEELER,
Voice Production and the Art of Singing.
Voices educated strictly in the Italian School.
Teacher of Mme. Eleanore Meredith, Mme. Abbie
Carrington, Harry J. Fellows and others.
Studio: 81 Fifth Ave., corner 16th St., New York.

CHARLES JEROME COLEMAN,
MASTER OF SINGING.
Studio: 19 East 16th Street, New York.

SEVERN SCHOOL OF MUSIC,
For terms, dates, &c., apply to or
Address: EDMUND SEVERN, 131 W. 56th St., City.

MARIE PARCELLO,
CONTRALTO.
Carnegie Hall, New York.

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING
AND SCHOOL FOR PIANO AND VOCAL CULTURE.
230 East 62d Street.
Complete musical education given to students
from the beginning to the highest perfection.
F. & H. CARRI, Directors.

ARTHUR VOORHIS,
Concert Pianist—Instruction.
104 Clifton Place, Jersey City, N. J.
Chickering Hall, New York.

EMMA HOFFMEISTER,
Singing, Primary Tone Production.
Potsdamerstrasse 66 III, Berlin, W.

RICHARD T. PERCY,
Concert Organist and Accompanist.
Organ Lessons at Marble Collegiate Church,
corner Fifth Avenue and 20th Street.
Studio: 1402 Broadway, New York.

MR. LEO KOFLER,
Voice Culture.
Organist and Choirmaster St. Paul's Chapel,
Trinity Parish, New York. Author of "The Art
of Breathing." Address by mail, 29 Vesey Street.

MR. TOWNSEND H. FELLOWS,
VOCAL INSTRUCTION.
Oratorio, Concert and Church Repertoire.
Studio: 501 and 502 Carnegie Hall, New York.

HENRY HOLDEN HUSS,
Instruction in Piano and Theory of Music.
Studio for non-resident pupils: Steinway Hall.
Personal address: 318 East 150th Street, New York.

MME. MARGHERITA TEALDI,
Highest Culture of the Voice.
Room 207, Knickerbocker Building,
Broadway and 38th Street, New York.
Studio: 96 Fifth Avenue.

FRANCIS FISCHER POWERS,
Voice Culture and the art of Singing. Studio
(and invariable address): Carnegie Hall, New York.
New York season, October 23, 1899, to May 1, 1900.
Kansas City, Mo., season, May 16 to August 16,
1900 (Pepper Building).

HENRY SCHRADIECK'S
Violin School.
Violin, Piano, Theory and Ensemble Playing.
Residence and Studio:
535 Washington Avenue, Brooklyn, N. Y.

WILLIAM H. BARBER,
Concert Pianist—Instruction.
Studio: Steinway Hall,
New York.

F. W. RIESBERG,
ACCOMPANIST.
Instruction—Piano, Organ, Harmony.
Organist-Director Rutgers Presbyterian Church.
With THE MUSICAL COURIER.
Secretary-Treasurer New York State M. T. A.
Studio: 107 East 27th Street.
Residence: 50 East 131st Street,
New York.

J. PIZZARELLO,
Concert Pianist.
With the National Conservatory.
For particulars address:
Room 160 Carnegie Hall, New York.

S. C. BENNETT,
Instructor in Voice Building and the Art of
Singing.
Teacher of Mme. Geneva Johnstone Bishop and
many other talented vocalists.
Studio: 827 Carnegie Hall, New York.

ERNEST CARTER,
Conductor and Organist.
Address after September 20:
Princeton University,
Princeton, N. J.

EMILIO AGRAMONTE,
Vocal Instruction.
For terms, &c., address
251 Fifth Avenue, New York.

MME. LOUISE GAGE COURTNEY
Teacher of Singing.
Author of "Hints About My Singing Method."
203-205 West 56th Street, New York.

VICTOR KÜZDÖ,
VIOLINIST.
Concerts, Musicales, Ensemble Playing, Instru-
ction. For terms, dates, &c., address 112 East
Eighteenth Street, New York.

MME. EMMA RODERICK,
Rapid development and Complete Education of
the Voice.
118 West 44th Street, New York.

MRS. GRENVILLE SNELLING,
SOPRANO.
Concerts, Recitals, Musicals, Oratorio.
Address: 111 Fifth Avenue, New York.

C. B. HAWLEY,
Composer, Conductor. VOCAL INSTRUCTION.
Special training for Concert, Oratorio and
Church Choir.
Studio: 251 Fifth Ave., corner 28th St New York.

SAMUEL B. MOYLE,
BASSO CANTANTE.
Oratorio, Concert, Musicales, Voice Culture—
Italian Method. Tone Placing and Reparation a
specialty. Studio: 136 Fifth Avenue, New York.

SERRANO VOCAL INSTITUTE,
323 East 14th Street, New York.
Conducted by EMILIA BENIE DE SERRANO
and CARLOS A. DE SERRANO.
Teachers of Charlotte Maconda, Fannie Francisca.

ALICE GARRIGUE MOTT,
Vocal Instruction.
The Strathmore, Broadway and 52d Street,
New York.

A. VICTOR BENHAM,
Piano, Harmony, Composition, &c.
Care Novello, Ewer & Co.,
1 Berners St., Oxford Square, London, Eng.

WALTER H. McILROY,
Tenor—Oratorio, Concert, Salon.
Brooklyn: 583 Madison Street.
New York: Care THE MUSICAL COURIER.

Miss NORA MAYNARD GREEN,
Vocal Teacher.
Studio: 425 Fifth Avenue, New York.

Miss ALICE JANE ROBERTS,
Pianist, Musical Talks.
Pupil of Herr Moritz Moszkowski, of Berlin, and
specially recommended by him. Instruction.
406 Union Place, Elmira, N. Y.

MR. AND MRS. THEO. J. TOEDT,
Vocal Instruction.
Home Studio: 151 East 62d Street, New York.

HARRIET VICTORINE WETMORE,
Vocal Instruction.
Graduate of the Florenza d'Arona Special Teach-
ers' Course. Eight years' pupil of that fa-
mous maestra, Paris.
Studio: 256 West 71st Street, New York.

J. ELDON HOLE,
TENOR.
Vocal Instructor Convent St. Elizabeth.
Tone Production and Singing, Mondays and Thurs-
days, 51 E. 17th St., cor. Madison Ave., N. Y.

F. DE RIALP,
Vocal Teacher.
15 East 16th Street, New York.

MRS. W. E. BEARDSLEY,
INSTRUCTION. PIANO.
Studio: Knapp Mansion,
Brooklyn, N. Y.

CHRISTINE ADLER,
CONTRALTO.
Concert, Oratorio and Musicales.
Vocal Instruction.
541 Madison Street, Brooklyn, N. Y.

ARTHUR FARWELL,
Harmony, Composition,
Orchestration.
391 Fifth Avenue, New York.

LENA DORIA DEVINE,
Vocal Instruction.
Representative Teacher
of the methods of the famous master,
FRANCESCO LAMPERTI.
136 Fifth Avenue, New York.

FRANCIS CARRIER,
BARITONE.
Concert and Oratorio,
18 East 22d Street, New York.

Miss EMMA HOWSON,
Prima Donna.
Royal Italian and English Opera Co.
Tuesdays and Fridays. 96 Fifth Ave., New York.

Miss EMMA THURSBY
Will receive a limited number of pupils.
Vocal Studio: 605 Carnegie Hall, New York.
Receiving days at studio, Monday and Wednesday.

ISIDORE LUCKSTONE,
The Accompanist and Musical Director.
STYLE, REPERTOIRE, FINISH.
VOCAL CULTURE.
PERMANENTLY IN NEW YORK.
Studio: 836 Lexington Ave., or address MUSICAL COURIER.

MME. LUISA CAPPANI,
VOICE CULTURE.
159 West 45th Street,
New York.

CAIA AARUP,
CONCERT PIANISTE.
Instruction in Piano and Ensemble. Accompani-
ments for Concert and Operatic Artists a specialty.
Studio: 489 Fifth Avenue.
Residence: 174 St. Nicholas Avenue.

LILLIAN LITTLEHALES,
A. R. C. M., London, England.
VIOLONCELLIST.
151 West 20th Street, New York.
Until November 15th, address Syracuse, N. Y.

MR. & MRS. CONRAD WIRTZ
PIANO SCHOOL.
112 West 125th Street,
New York.
Harmony and Theory.

ENRICO DUZENSI,
Opera Tenor,
Will accept pupils for Voice Culture; good voice
cultivated per contract; Italian method.
145 East 83d Street, near Lexington ave.

M. PARSON PRICE,
VOICE CULTURE.
8 East 17th Street, New York.
"I confidently state that Mr. Price's knowledge
of the voice, male and female, and his style of
singing, entitle him to a high rank among teach-
ers."—MANUEL GARCIA.

METROPOLITAN COLLEGE OF MUSIC

Of the University of the State of New York.
21 East 14th Street, NEW YORK CITY.

SCHOOL OF APPLIED MUSIC,

M. E. PALMER, Treasurer.

Leading Members of the Faculty:

ALBERT ROSS PARSONS, E. PRESSON MILLER,
HARRY ROWE SHELLEY, W. F. SHERMAN,
KATE S. CHITTENDEN, LOUIS SCHMIDT.
Residence Department: 86 West 96th St.

MME. EUGENIE PAPPENHEIM,
The Celebrated Prima Donna.
Vocal Instruction—Opera, Concert and Oratorio.
The Strathmore,
Broadway and 53d Street, New York.

ITALY.**Concert and Theatrical Direction:**

JOSEPH SMITH,

5 Via Rondinelli P. P.,
FLORENCE, ITALY.

Operatic Engagements managed and negotiated.
Personal Supervision of Concert Tours in Italy.
Correspondence with leading Impresari in Italy,
and for Paris, London and New York.

Madame ELISA FIASCHI,

(Pupil of Mme. Landi).
Graduate with Diploma of the Conservatory of Milan.

Specialty in Voice Building and the Correction of
Natural and Acquired Defects.

ELISABETH OF VITTE. ARTISTIC INTERPRETATION.
Repertory in Italian, French, German, English.

FLORENCE: 13 Via Garibaldi.

SIGNOR ORESTE BIMBONI,

Perfection in the Art of Singing, Study of Repertory and Stage Practice. Many years of experience as director with Patti, Gerster, Nevada, Calvé, Scalchi, Melba, Nordica.

18 Viale del Campo di Marte,
Florence, Italy.

MASSIMO CIAPINI,

Principal baritone in some of the most important theatres.
In America with Patti and Gerster.
Vocal Instruction—Operatic Perfection.
Stage Practice.

Care of Musical Courier
5 Via Rondinelli, Florence, Italy.

MILAN.

Theatrical Agency Fano.

"IL MONDO ARTISTICO."

The most esteemed agency in Italy.
The Journal most widely circulated.

CHEV. CH. LOVATI CAZZULANI,

for twenty-five years Musical Director in the principal theatres of Europe with renowned artists, and possessing the most flattering autographs from Verdi, Thomas, Massenet, Boito and Ponchielli, assisted by Madame de Lespinasse Lovati from the Paris Conservatory, pupil of Madame Viardot-Garcia. Perfection in the art of singing, study of repertory and stage practice. French, German and Italian Repertory. Terms moderate.

34 VIA TORINO, MILAN, ITALY.
Pupils will be engaged, without extra charge, by the Theatrical Agency Lovati & Marini, of which Chev. Ch. Lovati Cazzulani is proprietor.

FLORENCE, ITALY.—Board in private Italian family; opportunity for constant practice in the language; live to six francs per day, all included (wines, service, &c.). Elvira Andreini, 5 Via Rondinelli (first floor), Florence.

Paris.**SCHOOL FOR ACTING.**

EMIL BERTIN,

1er Regisseur de la Scène de l'Opéra Comique.
Stage Practice. In Cast.
41 rue des Martyrs, Paris.

DELLE SEDIE, Paris.

Pure Italian Method. Complete course. Stage practice. Voice, lyric, declamation, languages, solfège, ensemble music, mise-en-scène.
Class and single lessons.
Regular course, three years. Terms moderate.
30 rue St. Petersbourg.

MONSIEUR HENRI FALCKE,
PIANIST.

Lessons in Piano Playing and Theory. M. Falcke speaks English, German and Spanish.
Address 169 Avenue Victor Hugo, Paris.

FOR THE EXPOSITION.

La Villa Violette.

Trocadero.
22 rue Raynouard. Mme. Piessinger.
Assortment of Rooms. Gardens. Excellent Table.
Three minutes' walk from Exposition Grounds.

JULIANI,

48 rue Fortuny, Parc Monceau.
Professeur de Chant. Concert, Oratorio, Opera
Theatre in Studio.

MME. MARTINI,

87 rue St. Lazare, Pris de la Gare.
Actuellement Artiste du Theatre Lyrique.
Professeur de Chant. Mise-en-scène. Diction.

MME. FRANK,

301 Faubourg St. Honoré.
French Diction, Conversation, Versin Chart.

MME. FLORENZA D'ARONA,

20 Clement Marot.
Professeur de Chant. Voice Placement. Répertoire. Four languages. Mise-en-scène.

ST. PAUL, MINNESOTA.

MISS H. A. HALE,
VOCAL CULTURE.
610 Chamber of Commerce Building.
Methods certified to by European Masters.

MME. MARIE ROZE,

PROFESSEUR DE CHANT.
64 rue de la Victoire.
Mise-en-scène. Ensemble practice in caste on stage.

MR. CHAS. DE BERIOT,

PROFESSEUR DE PIANO.
Classes Supérieures au Conservatoire.
19 rue Flachat. 13 rue du Mail-Erard.
11 rue Duphot-Madeleine. Ecole Niedermeyer, Paris.

MME. ROBINSON DUFF,

PROFESSEUR DE CHANT.
4 rue de la Renaissance l'Alma, Paris.

FRENCH PRONUNCIATION,

PHONO-TONIQUE METHOD. SPECIAL FOR FOREIGNERS. Speaking, Singing.
MESDAMES ADAM,
5 rue Guillaume Tell, Place Pereire, Paris.

FOR THE EXPOSITION,

157 rue de la Pompe, Paris.
PRIVATE PENSION or APARTMENTS, with or without board.
Close to Avenue du Bois de Boulogne. Five minutes from tramway and omnibus.
Excellent cuisine.

WILBUR A. LUYSTER,

Authorized representative of the Galin-Paris-Chevé Method of Sight Singing, Ear Training and Stenography.
26 East 24th Street, Madison Square, New York.
Tuesday and Friday, 383 Decatur St., Brooklyn, New York.

GEORGE LEON MOORE,

TENOR.
Oratorio and Concert.
Address: Henry Wolfsohn's Musical Bureau,
131 East 17th Street, New York, or
330 West 56th Street, City.

Boston.

KATHERINE RICKER,

CONTRALTO.
Concert—Oratorio.
3 Joy Street, Boston.

CLARA E. MUNGER,

TEACHER OF SINGING.
22 Park Street, Boston.

COPLEY SQUARE

SCHOOL OF MUSIC,
Katharine Frances Barnard and Geo. H. Howard.
Directors.
Pierce Building, Copley Square, Boston.

MYRON W. WHITNEY,

Bass—Concert and Oratorio.
Vocal Instruction.
424 Boylston Street, Boston, Mass.

MRS. ETTA EDWARDS,

VOCAL INSTRUCTION.
Pupil of Della Sedie, Paris. Steinert Hall, Boston.

MME. GERTRUDE FRANKLIN.

VOCAL INSTRUCTION.
149A Tremont Street, Boston.

HOMER A. NORRIS,

Harmony, Counterpoint and Composition.
French School.
Pierce Building, Boston.

Faelten Pianoforte School,

Carl Faelten, Director.
Tuition, \$30 to \$180 per year. Two to seven lessons a week. Teacher's course, \$45 per year. Send for New Prospectus.
103 Boylston Street, Boston.

PRISCILLA WHITE,

VOCAL TEACHER.
Pierce Building, Copley Square, Boston, Mass.

W. A. HOWLAND,

BASSO CANTANTE.
Concert, Oratorio and Vocal Instruction.
Studios: Steinert Building, Boston, Mass.,
121 Pleasant St., Worcester, Mass.

FREDERICK SMITH, Tenor.

Oratorio and Concert, 21 Music Hall, Boston.
"Perfection of legato, purity of intonation, fervor of style."—Boston Herald. "A voice of liberal compass, sympathetic quality; a man of taste and musical intelligence."—Boston Journal. "Exquisite singing."—Boston Transcript.

**PIANOFORTE INSTRUCTION ONLY.**

The work of the school was established by Mr. A. K. VIRGIL. Address
Virgil Clavier School of Boston,
H. S. WILDER, Director,
353 Boylston St., Boston, Mass.

ARTHUR J. HUBBARD,

VOCAL TEACHER.
149A Tremont Street,
Boston, Mass.

J. MELVILLE HORNER,

BARITONE.
Recital, Concert, Oratorio.
Steinert Hall, Boston, Mass.

CHARLES ALBION CLARK,

Teacher of Piano, Organ and Harmony.
149A Tremont Street, Boston.

HEINRICH SCHUECKER,

HARPIST.
Boston Symphony Orchestra.
Music Hall, Boston, Mass.

VOCAL INSTRUCTION.

J. JEROME HAYES

will resume teaching October 4 at 136 Fifth Avenue, after a summer spent with Sbriglia, of Paris, and Shakespeare, of London.

SIGNOR GIUSEPPE DEL PUENTE

THE BARITONE.
Opera and Concerts.
Vocal School: 1524 Chestnut St., Philadelphia, Pa.

HENRY GORDON THUNDER,

VOICE—PIANO—THEORY.
313 South 10th Street, Philadelphia, Pa.

SIGNOR FILOTEO GRECO,

The Art of Singing.
Studio: 51 West 35th Street, New York.

Canada.**TORONTO CONSERVATORY OF MUSIC.**

(Canada.)

DR. EDWARD FISHER, MUSICAL DIRECTOR.

Affiliated with the University of Toronto and with Trinity University.

Oldest and Largest Music School and Strongest Faculty in Canada.

Artists' and Teachers' Graduating Courses, Scholarships, Diplomas, Certificates, Medals, Etc.

Music, Elocution, Languages.

Attendance 1081 last season.

Tuition, Board and other expenses are one-third less than in the largest cities.

School of Elocution, Able Faculty.

CALENDAR and SYLLABUS sent free.

The Mason & Risch Piano Co., Ltd.

32 King Street, West, TORONTO.

Manufacturers of HIGH GRADE PIANOS and

sole agents for CHICKERING PIANOS,

VOCALIONS and PIANOLAS.

FRANK S. WELSMAN,

Piano Virtuoso and Teacher.

Pupil of Prof. Martin Krause.
32 Madison Avenue, Toronto.

TORONTO JUNCTION COLLEGE OF MUSIC.

MISS VIA MACMILLAN, Directress.

Toronto Studio: Room 20, Oddfellows' Building,
2 College Street. Calendar and syllabus free.

Dr. ALBERT HAM, Musical Director

Upper Canada College and Haverhill College,
Toronto. Specialist in Training Vocalists for the
Profession. Advanced Courses in Organ and Theory.
Address 536 Church Street, Toronto, Canada, or
Toronto Conservatory of Music.

WILLIAM REED, CONCERT ORGANIST.

Organist St. Andrew's Church, Toronto.
Recitals and Organ Openings. Large and Varied
Repertory. 140 St. Patrick Street, Toronto, or
Toronto Conservatory of Music.

MISS MARGARET HUSTON,

Concert Soprano.
Voice Culture.
Address care THE MUSICAL COURIER, New York,
or Studio: Confederation Life Building, Toronto.

ARTHUR INGHAM,

Organ Virtuoso and Teacher.
Pupil of Dr. Cresser, Chapel Royal, London, Eng.
1773 Ontario St., Montreal.

**Ontario
Ladies'
College**

and Ontario
Conservatory of Music,
WHITBY, ONT.

The highest educational facilities in
LITERATURE, MUSIC, ART, ELO-
CUTION, COMMERCIAL AND DOMES-
TIC SCIENCE. Elegant and capacious
buildings, provided with every
comfort in steam heating, electric
lighting, &c. Healthful moral influ-
ences calculated to build up a refined and noble character. Apply
for calendar and further information to
REV. J. J. HARE, Ph. D., Principal.

J. D. A. TRIPP,

THE LEADING CANADIAN PIANIST
TEACHER.

CONCERTS AND RECITALS.

For terms and dates apply to

Rooms 13 and 14 Odd Fellows' Building,
Toronto, Canada

Established 1891.

THE VIRGIL PIANO SCHOOL AND SCHOOL OF PUBLIC PERFORMANCE,

29 West 15th Street, New York.

Regular season opens September 25. Come and see results.

Write for Catalogue.

Mrs. A. K. VIRGIL, Director.

THE EPPINGER CONSERVATORY OF MUSIC,

829 Lexington Avenue, New York.

SAMUEL EPPINGER, Director, assisted by the most artistic and com-
petent faculty.

MUSIC TAUGHT IN ALL ITS BRANCHES:

PIANO. Virgil and Leschetizky Methods taught.

Organ, Violin and all Orchestral Instruments.

VOCAL. Theory, Harmony, Counterpoint, Composition,
Chamber Music, Ensemble Playing, &c.

Catalogues Free on Application.



Mr. A. K. VIRGIL,



OF THE

VIRGIL METHOD

AND

VIRGIL PRACTICE CLAVIER,

IS THE DIRECTOR OF

The Clavier Company Piano School,

26 WEST 15th STREET, NEW YORK.

Conversational Lectures by Mr. A. K. VIRGIL, with Technical and Musical
Illustrations, every Thursday Evening in Recital Hall.

Admission Cards sent upon application.

Pupils received for private lessons at any time.

Send for PROSPECTUS (32 pages), giving full
particulars of the unique methods of the School.

THE BERLIN TEST CLASS;

Or, Forty-eight Lessons as given
by Mr. A. K. Virgil to the Test
Class of Children in Berlin, now
ready for delivery. Sent post
free on receipt of \$1.50.

**The Clavier Company
Piano School, . . .**

26 West 15th Street, NEW YORK.

OUR Productions of the present year are the finest we have ever offered, and represent both in exterior finish and quality of tone the highest excellence in Piano Manufacture. We solicit for them the critical examination of the musical profession and the public.

CHICKERING PIANOS

CHICKERING
& SONS,

791 Tremont Street,
BOSTON.

STERLING Pianos

High Standard of Construction.

DERBY, CONN.



BREITKOPF & HÄRTEL,

Publishers, Importers and General Music Dealers.

... 11 EAST SIXTEENTH STREET, NEW YORK. ...

Always ready to send their new publications for inspection to responsible parties. Please apply for catalogues.

PITTSBURG.



ETTA C. KEIL, SOPRANO.

Oratorio, Concerts, Recitals.

3354 Fifth Avenue,
PITTSBURG, PA.

LUIGI VON KUNITS,

Violinist.
Concertmaster Pittsburg Orchestra,
Pittsburg, Pa.

WM. M. STEVENSON,

Voice Production and Singing.

STUDIO:
Standard Building, 531 Wood Street,
PITTSBURG, PA.

THE BUSSMAN QUARTETTE.

Miss Etta C. Keil, first soprano; Mrs. Edwin Miller, second soprano; Miss Helen A. Steinert, first alto; Mrs. W. A. Lafferty, second alto; Miss Stella M. Bauer, accompanist.
W. A. LAFFERTY, Director and Manager,
406 Sixth Ave., Pittsburg, Pa.

MME. KILLIN-KEOUGH,

SOPRANO.
JAMES POTTER KEOUGH, Bass.
VOICE CULTURE.

Studio: 144 Fifth Avenue, New York.
Tuesdays and Fridays, Englewood, N. J.

ARTHUR D. WOODRUFF,

Conductor and Teacher of Singing.
Preparation for Oratorio and Church.
Studios: 136 Fifth Avenue, New York City.
"The Commonwealth," East Orange, N. J.
Mondays and Tuesdays.

AUGUSTA SCHILLER-NIEPER,

SOPRANO.
Concerts, Recitals, &c.
10 Chestnut Street, East Orange, N. J.

HOWARD BROCKWAY,

Composer-Pianist.
Pupils received in Composition, Harmony, Piano
and Song Interpretation.
Studio: 817-818 Carnegie Hall, New York.

Miss JESSIE MARY BECKMAN,

VOICE CULTURE.
Studio: No. 1215 Carnegie Hall, New York.

Miss VIRGINIA BAILIE,

Pianist and Teacher.
LESCHETIZKY METHOD.
Studio: Room 8, Carnegie Hall, New York.

WEBER

"A Harmonious Creation of Art."

"Supports the Voice Most Admirably."

"An Inspiration to a Musical Temperament."

The same intelligence and solidity of construction, pure, musical and sympathetic tone, combined with greatest power, which characterized the

WEBER PIANO

in its complete triumph over all competition in 1876, is marked in even a greater degree in the

WEBER OF TO-DAY.

WAREHOUSES:

Fifth Avenue, cor. 16th St., . . . NEW YORK.

268 Wabash Avenue, . . . CHICAGO.

EMERSON PIANO.

110 BOYLSTON STREET, BOSTON.

A Piano adapted for Musicians, Teachers, Singers, Studios and Halls. ESTABLISHED 1849

APPLY FOR THE

STEINERTONE

... TO ...

M. STEINERT & SONS CO.,

Steinert Hall, BOSTON, MASS.

Arthur Nikisch,

Conductor of the Berlin Philharmonic Orchestra, the Leipzig Gewandhaus Orchestra and formerly of the Boston Symphony Orchestra, writes as follows regarding the

Mason & Hamlin Pianos:

MASON & HAMLIN CO.

LEIPZIG, April 10, 1899.

Dear Sirs—During my residence in America, and while I was conducting the Boston Symphony Orchestra, as you are aware, your pianos were played by eminent soloists on several occasions, and on every occasion they appealed to me as truly artistic instruments. Their tone is broad and big, and possessed of purely musical quality; resonant, vigorous and manly, yet full of sympathy and capable of a nicety of expression, which is remarkable for its delicate light and shade. I believe your pianos to be of the very first rank, and the artist must necessarily feel a sense of gratification to you for making possible the means for an expression of his profound and deep or his right and fanciful feelings. I am

Very truly yours,

ARTHUR NIKISCH.

HILDEGARD HOFFMANN,

Soprano.
Oratorio, Concerts, Festivals.
498 Third St., Brooklyn, New York.

VARETTE STEPANOFF,

Berlin, Charlottenburg, Germany.
Bismarck Strasse, 73A.

HARRY PARKER ROBINSON,

Baritone.
147 West 82d Street, New York.

FREDERICK MAXSON,

Concert Organist.
Organist-Director Central Congregational Church,
Recitals and Organ Openings. Instruction: Piano
(Virgil method), Organ, Harmony.
Studio: 813 North 17th Street,
Philadelphia, Pa.

EUGENE A. BERNSTEIN,

Pianist.
Instructor at New York College of Music.
Studio: 160 East 70th Street, New York.



Grand Conservatory of Music,
230 West 23d Street, New York.

Empowered by special act of the Legislature to confer the degrees of Bachelor, Master and Doctor of Music. The full course leads to the degree of Bachelor of Music. Vocal and Instrumental Music, Opera, Oratorio, &c., taught by 45 professors. E. Eberhard, Pres't.



THE MUSICAL COURIER, 24 RUE TAITBOU, PARIS. (October 18, 1899.)

The Musical Courier may be had at the following places:

24 Rue Taitbout.....Marlboro
37 Avenue de l'Opéra.....Brentano's
224 Rue de Rivoli.....Galignani
8 Clement Marot.....Near l'Alma
129 bis Rue de La Pompe.....Clement's Music House
15 Rue de Longchamps.....Near d'Jena
3 Avenue Victor Hugo.....English Library, l'Etoile
75 Avenue Champs Elysées.....Shakespeare Library
11 bis Rue Pepinière.....St. Lazare

AUTOUR "TRISTAN ET ISEULT."

(Continued from last week.)

One principal reason why American girls are not successful impersonators in the operatic field is because that the intention of all operatic plot is in direct and absolute opposition to their entire make-up of thought, feeling, training and tendency.

The American girl is brought up strong, resistive, dignified, combative of wrong and weakness. She is proud of overcoming and disgraced by anything like yielding to what her higher self, her best womanhood and the general level of public opinion might disapprove.

But drama and romance are invariably based upon weakness, failure, yielding to circumstance and general debility of will conscience and character.

For weakness it is which is dramatic. Strength is ever banal.

A thoroughly selfish, vain, weak, self-seeking girl answers the first call to crookedness, and disappears around the honeysuckle bush, plunging an entire family, a community, a nation into grief; that is dramatic. Another girl turns her back upon happiness and mounts the calvary of self-restraint and duty; that is stupid. The woman who leaves husband, child, home to follow a selfish draw for pleasure and returns repentant and troublesome—she is a heroine. She who locks up her lips and her heart on the call, waits on her husband and teaches her child his tables is a mope and a humdrum.

Weakness is ever interesting, especially if the woman be pretty. Strength is always stupid—alas! that the woman is so often plain!

The superficial mass of selfish, indifferent mankind have made these facts a law. People must make operas and novels of such things to attract that very massing.

But how can a sterling daughter of the United States feel any sympathy with all that she has ever been taught to regard with contempt or pity and blame?

How can she infuse sympathy into the impersonation of such a role, even though she have the best of technic training and a certain gift for interpretation? How can one put into a subject a spirit which it is impossible for that one to feel?

Granted even that many women have passed through suffering by bitter experience—has that suffering been caused by weakness or by strength? In eight cases out of ten by strength. The majority of worth-while women fall from happiness by resistance. The exceptions fall from conventional standard by the grossest of selfish weakness.

But it is the exception who becomes heralded to the world, gets crowned with laurels of attention and sympathy and becomes immortal in song, story and drama. The other takes up the weekly mending, the accountant's book, the

professor's chair, and gets shunned as being cross, tiresome, uninteresting and dull. To the martyrdom of feeling she is obliged to add the dance of appearance in order to escape the sneers of those who applaud the weak woman's crimes and shed tears over her well earned woes.

Nobody seeks to explain these conditions, still less to change them. The one unreformable thing on this wide earth is easy going, selfish indifference.

But a careful reflection upon the facts suggested will make plain the statement that opera requires from the American woman either an accident of birth or a flight of genius rarely known to overcome the tendencies of blood, training, discipline and thought that have come to her through generations.

Of the weaknesses of human nature, those seen in the average Wagner story are the strongest. Almost without exception her tales are those of strife to overcome, but no overcoming; of effort to rise with inevitable fall. "Parisfal" is a striking exception.

Take the case of Isolde, for example. What a row is being made over her misfortunes! Were it not that the treatment of the subject is more dramatic than emotional who knows what disaster might not overcome the audience in studying her tribulations.

To begin with, while actually contemplating the gory head of her fiancé, sent her by the one who slew him, this young lady proceeds immediately to fall in love with the murderer who has shown her this delicate mark of attention. She directly forgets her first love in caring for the wounds of him who has made her a widow. As an example of constancy certainly here is not the first prize.

But then, of course, constancy is a stupid, bothersome quality, valued by none save those who demand it for their own use.

Next, while loving Tristan, and knowing she loves him, she follows the call to go across sea and marry a rich old king, whom she has never seen, who has been told that she is pretty and invites her to come.

How much the consideration of the valuable estates of the victorious monarchy enter into her submission is not told; at all events she leaves Ireland for Cornwall to marry him.

And she does this with a secret and much more than vague intention in her mind of having a nice little flirtation while on board with the good looking nephew of her future husband, who has been sent to conduct her.

True there are of our women who make just such little arrangements upon our transatlantic steamers of to-day, but it must be insisted upon that they are our exceptions, not our general rule.

While on this trip, not content with letting things take their natural course, by waiting for the man to commence the hoped-for flirtation, she sends for him to come and talk to her, regardless of his shipboard duties. He going peaceably about his work refuses the pleasure on the plea of the importance of his occupations.

A well-balanced, nicely brought up girl would have kept this humiliation to herself. Instead of that this one commences to whine about it to her waiting maid, urging the false and somewhat vulgar plea that the man has not sufficiently paid his board and nursing bills without adding to that discourtesy. The maid reminds the pouting miss that Mr. Tristan has paid any obligation incurred in the most gentlemanly and courteous manner possible by resigning his possible crown to her.

Continuing to whine, however, the domestic, evidently a better sort of woman than her mistress, imagines that the distress proceeds from a maidenly fear of not being worthy of her royal spouse. With this idea in mind the maid suggests the brewing of a certain potion which shall secure her mistress certainty of the love and constancy of the nice old gentleman she is to marry.

Jumping at the thought of a decoction, this nice girl at once conceives the notion of making a death-dealing instead of a love-creating beverage, and revenge her pique upon the handsome nephew at the helm by bestowing it upon him. True to the nature of the self-seeking girl everywhere, she puts a plausible motive under her selfish action by pleading that it is a desire to revenge the murder of her fiancé which leads her to this step.

With this scheme in view she insists that the man come before her who "is to be his future sovereign." Remark the rudeness of this thrust, to gain her ends, toward the man who has ceded his rights to allow her to become "his sovereign." This type of mind is not unknown to readers of this day and generation.

In order to stir the seeming indifference of her cavalier to an attention at all costs she tells him frankly that she is going to murder him and that of course he knows he deserves it. He yields at once to the justice of the suggestion, and passes over his trusty sword to her as a token of his submission.

Now she begins to enjoy herself, and in her good humor tells him that, after all, no, she ought not to destroy such a nice, good young man, who has been such a help and comfort to his good uncle.

Just then, however, the maid coming up with the cup, she has Tristan drink half of it, and she drains the other half—from the other side of the cup doubtless. At this the maid screams holy murder, for has she not after all brewed the love potion and not the messenger of death!

Here is a nice to-do!

It would be difficult to convince one of her sex that the wayward and wily Miss Iseult was not party to this pretty deception, if not its prime instigator. It would most certainly be in exact keeping with her pretty and "dramatic" style of disposition as seen so far.

Be this as it may, the harm, or the good, is now done. The two philtre drinkers fall into estase, one before the other; she into the arms of her trusty maid, he over the tiller ropes, while it is told that the poor ship almost went ashore upon the rocks by reason of the little inattention on the part of its helmsman.

But the charming and delightful little lady does not stop here. Not she. She resolves to go on and marry the old king so as to stay in the country and thus have the opportunity of free flirtation with the nephew.

This situation, by no means rare, is not as common to our nation, however, as to others not a thousand miles from the Eiffel Tower, and which need not be named.

In maintaining this traitorous condition of things it may be remarked that it is she in every instance who leads the manœuvres of deceit. She it is who lights the signal torch the instant the old gentleman's back is turned on the road to the chase, who lets it fall at the proper moment and other delightful and charming little tricks.

No telling how long these things might have kept going on, but for the jealousy of a courtier, who traps the naughty nephew, falls upon and kills him.

With a very decent and perhaps pardonable impulse the young lady decides to die at the same time, which she immediately proceeds to do, unfaithful to the end, to duty, and mindful only of self.

The blessed old king, coming up at this moment, bewails the subterfuge and dishonesty of his dear children, not for his own sake, but for theirs, as had they but been honest and decent about it, and told him how things were, he would have renounced all claims on happiness to have bestowed it all upon them.

M. LEON MOREAU ON "TRISTAN ET ISEULT."

M. Léon Moreau is the young French musician who recently received his second Prix de Rome at the last competition for that distinction. He is one of the rising musical lights of the capital, talented, laborious, sincere; consecrated, soul and body, to his art; full of thought and intelligence, and in the very vanguard of appreciation of the modern school of music, as created by the genius of Richard Wagner.

Before it was "the fashion" to go to Bayreuth Mr. Moreau was there, drinking in of the wonderful truths and discovering the grace and charm which so move him today in the great dramas. Three times since has he returned, only to have his convictions strengthened, views enlarged and spirit quickened for all musical conception.

Born in Brest, M. Moreau was one of those who first musical years were seriously hampered by the wishes of parents, who hoped for their son an intellectual, not an artistic, career. It was not till the age of eighteen, and having attained the degree of Bachelor of Arts and Sciences, that he came to Paris and entered the Conservatoire in the class of M. Pessard. His progress there was rapid, his course brilliant, and since his departure from the institution he has not ceased to give evidence of his disposition to mount from rung to rung in the creative field of music.

Among his compositions are several pieces for the piano, many melodies, duos, choruses for male and female and mixed voices. The female choruses have been given with orchestra with success at Mulhouse, Bâle, Bordeaux, &c. At the Société Nationale, in Paris, a symphonic poem, "Sur la Mer Lomtaine," was heard and much applauded, accompanied by the Colonne Orchestra. A lyric poem, "Pourquoi chante un Poète," sung by M. Hardy Thé and accompanied by the Gabriel Marie Orchestra, has also been admired in Paris. The former composition has been given likewise at Bordeaux.

Independent of his talent as composer M. Moreau is a remarkably fine pianist. On the production of his Prix de Rome cantata last winter he played the accompaniment on the piano for the artists Pacary, Riouton and Mauguère. The cantata was thoroughly enjoyed. In addition he writes the words of his own melodies on rhythmic prose, which gives great possibility as well as great unity to his compositions.

He is withal a charming conversationalist—original, thoughtful, gracefully assimilative, and interested in a variety of subjects as well as in a variety of people. He is generous, good, camarade, just in criticism and always sincere and unaffected.

His association with the Wagnerian subject in these columns comes from the fact of his being one of the leading "répétiteurs" or rehearsers for the studies of "Tristan and

Isolde" now being pursued in Paris. It is a great compliment to such a young man that the director, M. Lamoureux, chose him to fulfill so responsible a mission. The ardent enthusiasm he brings to the task is only one of many qualities justifying the choice.

* * *

In regard to the poem of "Tristan and Isolde," one of the first things which impressed M. Moreau in regard to it was the fact that by the taking of the philtre both Tristan and Isolde were preserved blameless as to subsequent action. Although drawn to each other, there was no previous disloyalty, he thinks, and in those days it seems that one was not responsible for the results following the swallowing of one of these accommodating drugs. Wagner makes frequent use of this convenient conscience stealer. No less than four times does its use occur in some form or other throughout the dramas, each time with inevitable effect. In any case, the first time that the lovers in this special case acknowledge to each other the supremacy of the divine passion is during the brief interval of ecstasy in which they both imagine they are doomed to death before Brangäne makes known to them the change of brews she has had the temerity to make.

Although always failures as to rectitude, M. Moreau finds these very failures ever intensely sympathetic from their intense humanity. M. Moreau thinks it is well that love does not come to such extreme passes in ordinary life, as once a passion rises to such height there is no possible resolution but tragedy. Death in such cases is not so terrible an eventuality as to those who contemplate it from a calmer, more normal state of mind. It is a relief, a positive necessity. That which is sad in such cases is the condition which has led to such a state of feeling. The young musician does not hesitate to assert that such a state of feeling as this is absolutely impossible to sustain between two people, especially through years of living side by side. In marriage, therefore, he imagines a condition of sweet friendship, of communion and camaraderie rather than this more tempestuous type of sentiment.

M. Moreau wittily discourses likewise upon the unexplainable folly of old men imagining themselves loved by

young and beautiful women. He brings illustrations from to-day's life to prove that the King of Cornwall was not alone in this weakness. Being such a wise and good man the wonder is why he did not see the fitness of things and give Isolde to Tristan in the first place. In fact, the old gentleman was for a long time quite heroic in not marrying so as not to deprive his nephew of the crown, but fails in the end, just as people of to-day do.

Of the musical expression in Wagner's work M. Moreau cannot say enough. He finds words fail him before the tremendous genius who knew how to express a thought in every phrase. There is no simple accompaniment. All says something relative to the words pronounced. He calls attention to the relation made between Day and Life and Death and Night. The difference between the ordinary sentiment of surprise and a sort of stupor which accompanies the king's discovery of his nephew's treachery is to be noticed; also the fact that Melot was not a villain in the ordinary stage sense. Till this time he was an exemplary man, one of the chevaliers above reproach. Although incited to the act by jealousy, his act of discovering the doings of his relatives about him was by no means a criminal one; neither was the ruse of the chase by which he accomplished the end.

[For that matter, were not both Tristan and Isolde ruse as they could be! Betraying their relative and benefactor under his eyes by signs, torch lighting, torch droppings, &c., which the sweet Isolde, with all her beautiful innocence, practiced steadily and regularly without wince of conscience or twitch of shame. With all due deference to M. Moreau's excuse of philtre fatality for the couple, I have very strong doubts myself as to the part fatality might play in exonerating treachery, deceit and arrant culpability.]

For my own part, the fall from so-called virtue by young unmarried people—frank, loving, honest, with nobody but themselves to consider—is divine rectitude compared with the dishonesty, deceit, crookedness, vulgar, lying treachery and cowardice which necessarily accompany the guilt of people who are married.

[It is useless to invoke fatality (the philtre) as an excuse. No man, no woman is responsible for inclination.

Every woman and every man is responsible for acts. There is nothing to prevent a woman going to the depot, a man to the dock, which shall place separation between them and guilty treachery. Instead of that they stay together, make all sorts of plans and arrangements that shall bring and keep them together; deliberately plot, intrigue and contrive to have their own way, regardless of every and any consideration. Then they turn round and crouch under the cloak of Fatality to shelter them from righteous indignation and to stand them up in line with good, nice, honest folks who have resisted and borne and withstood and marched with the drumbeat of Duty and Cleanliness and Rectitude.

Give the young people free swing and liberty, there is nothing to hurt them when they love; but come down

Incorporated

Chicago Musical College.

College Building,
292 Michigan Boul.

Dr. F. Ziegfeld, President.



MUSIC
ELOCUTION ORATORY
SCHOOL OF ACTING
LANGUAGES



Dr. F. Ziegfeld,
Dr. Louis J. Lark,
Hans von Schiller,
William Castle,
Bernhard Listemann,
S. E. Jacobson, etc.

Hart Conway, Director School of Acting
Laura J. Hildale, Director Dept. of Elocution

Fully registered day and night Chicago mailed free

CHICAGO ADVERTISEMENTS.

THE SPIERING QUARTET, 708 Fine Arts Building, Michigan Boulevard, CHICAGO.

FRANK T. BAIRD,

THE ART OF SINGING.

34 Monroe St., Chicago, Ill.

MARY PECK THOMSON,

SOPRANO.

107 East 37th Street, CHICAGO.

EIGHTEENTH YEAR.

1895-1899

MRS. REGINA WATSON'S

SCHOOL

FOR THE

HIGHER ART OF PIANO PLAYING.
407 Indiana Street, CHICAGO, ILL.

W. H. NEIDLINGER,

VOICE BUILDER,
Conductor,

Fine Arts Building,

CHICAGO.

NELLIE SABIN HYDE,

CONTRALTO.

Oratorio, Concert
and Recitals.

Under Management CHAS. L. YOUNG, Townsend Building, New York.

Western Manager: FLORENCE HYDE JENCKES, Fine Arts Building, Chicago.

CLARA G. TRIMBLE, SOPRANO.

Under Management FLORENCE HYDE JENCKES, Fine Arts Building, CHICAGO.

"A FAULTY TECHNIC, the prime cause of inartistic piano playing, is the natural consequence of the neglect of consistent and logical methods of teaching and practice."

THE VIRGIL PIANO SCHOOL OF CHICAGO,

1304 to 1307 Auditorium Tower.

Under the direct supervision of Mr. A. K. Virgil.

Special methods employed. Superior advantages offered. Class and private instruction. Instruction in artistic technique, \$10 per term. Open all Summer, and pupils can enter at any time. Send for circulars.

ANTHONY STANKOWITZ, Director.

H. M. BRUNS, Manager.

SHERWOOD

Concerts and Recitals

After January 1, 1900.

BENNETT GRIFFIN, Manager,

224 Wabash Avenue, CHICAGO.

A. J. GOODRICH,

THEORIST.

Lock Box 976, Chicago.

Author of "Goodrich's Analytical Harmony."

"Complete Musical Analysis."

"Music as a Language," &c., &c.

Personal or correspondence lessons in Harmony.

Composition, Orchestration, Analysis and Theory

of Interpretation.

J. H. KOWALSKI,

CELEBRATED VOCAL STUDIO,

Suite 54 and 55, Kimball Hall,

CHICAGO, ILL.

ADA MARKLAND SHEFFIELD,

SOPRANO.

Pupils accepted. Under management of

Mrs. Florence Hyde Jenckes,

641-642 Fine Arts Building, Chicago.

ALFRED WILLIAMS,

BASSO.

Sbriglia Method. Voice Placing. Concerts, Ora-

torio, Song Recital.

Fine Arts Building, Chicago.

JEANNETTE DURNO,

Concert Pianist and Teacher.

619 Fine Arts Building, Chicago.

FRANTZ PROSCHOWSKY,

Tenor Robusto.

Under management of Mrs. Florence Hyde Jenckes,

641-642 Fine Arts Building, Chicago.

MR. & MRS. HERBERT BUTLER,

Violinist and Soprano.

Auditorium Building, Chicago.

SHERWOOD MUSIC SCHOOL,

W. H. SHERWOOD, Director.

Fine Arts Building, Chicago.

Catalogues free upon application.

WALTER PERKINS, Secretary.

Mrs. DUDLEY TYNG Soprano.

MANAGEMENT Mrs. F. B. JENCKES, Fine Arts Building, CHICAGO.

NELLIE GERTRUDE JUDD,

SOPRANO.

Concerts,

Recitals,

Musicales.

1817 Aldine Avenue,

CHICAGO.

VALENTINE FERNEKES

TENOR.

Under Management FLORENCE HYDE JENCKES, Chicago.

EDYTH EVELYN EVANS,

CONTRALTO.

Address F. J. WESSELS, 1300 Auditorium Tower, CHICAGO.

JAN VAN OORDT,

VIOLINIST.

CONCERTS RECI-TALS PUPILS.

Fine Arts Building, CHICAGO.

THE SCHUMANN TRIO.

SARA SAYLES GILPIN, Pianist.

KARL KLAMMSTEINER, Cellist.

OTTO ROERNBORN, Violinist.

OPEN FOR ENGAGEMENTS. Address:

Mrs. Florence Hyde Jenckes, Fine Arts Building, Chicago.

HERMAN DOSE, Basso Cantate.

ORATORIO, CONCERTS, RECI-TALS.

Under management Mrs. Florence Hyde Jenckes, Fine Arts Building, Chicago.

SYDNEY LLOYD WRIGHTSON,

BARITONE,

516 Fine Arts Building, CHICAGO.

Exponent of

SHAKESPEARE'S Method.

Oratorio.

American and English

Ballad Singing.

hard on those miserable married cowards and hypocrites, who insist upon eating their cake and yet keeping it at the expense of all things and all people.—F. E. T.]

The date approaches for the series of eight representations of "Tristan and Isolde" to be given at the Nouveau Theatre, Rue Blanche. The day of commencement has already been postponed a week, or to October 28. Rehearsals are being actively pushed and the sale of seats already immense. It is only a pity that the theatre is so small. Twice as large a building could be filled, judging by the interest. Everything is rendered so difficult in Paris by the restriction of space and of idea in regard to things. Much ill-humor, aggravation and disappointment are occasioned that could be just as well as not avoided by the exercise of a little common sense and anticipation.

Except Madame Litvinne and Madame Brema, none of the singers are known to us. MM. Gibert and Lafarge will be Tristan; MM. Vallier and Challet, the King; MM. Chais and Sempé, Kurwenal; Mesdames Litvinne, Pacary and Janssen, Isolde; Mesdames Brema, Darlays and Spanyi, Brangaene.

The supplemental singers will not be employed as "doubles," but will appear alternately. The representations will be one week apart. The prices range from 10 to 40 francs each. Boxes of six and eight places, 40 and 50 francs.

A superb portrait of Madame Litvinne, as title page of the New York MUSICAL COURIER, adorns several prominent windows in this city, noticeably that of Steinway piano rooms on the corner of Rue Blanche and Le Trinité.

FANNIE EDGAR THOMAS.

Miss Belle Louise Maze, pianist, has a studio at 184 Amity street, Brooklyn, N. Y., where she receives pupils. She has studied with Paul Tidden, Robert Thallon and Harry Rowe Shelley.

Thoughts and Aphorisms.

By ANTON RUBINSTEIN.

I HAVE been at concerts in lunatic asylums, and the performance of pieces by the patients was in every way marvelous.

This is a proof that music makes its appeal not to the senses, but to the feelings.

I observed with lively interest on those occasions that the program was composed exclusively of instrumental music. There was no vocal music there, because from the moment when words come into play reason is absolutely necessary.

Liberty, equality, fraternity—these three sublime ideas are contrary to human nature.

The composer finds perfect satisfaction only while he is working, while he is creating. He floats in illusions of bliss, feeling himself raised aloft above everything terrestrial or common. He is happy.

But when the work is finished and published disillusion commences; false judgments, inadequate execution, a thousand difficulties before his work is played, and how many other troubles.

It needs a large dose of self-confidence or the consoling "still it moves" of Galileo and even a certain dose of madness to have no doubts and always create, always work.

There are artists who pass all their lives on one single work in order to attain absolute perfection, while others create during their lives innumerable works which lack precisely this perfection.

This last manner of creating seems to be the most logical. The work of man can never attain perfection, but certain works without having attained his ideal may still be beautiful and valuable.

But fertility in creation has something sympathetic in its

very naiveté, while a confidence that we can attain perfection is pretty near to presumption.

One of the most unhappy instincts of mankind is his love for the better and the new. Not only he does not believe it possible to be content with less, but when he has much he wants more.

When he lives in the north he longs for the south. When he lives in a beautiful country he seeks for another still more beautiful. Now, if by chance he is a man who is content with what he has, they call him a philosopher!

The medical man and the teacher of singing are alike in many points. The doctor can kill or cure; he can make a wrong diagnosis; he loves to invent new remedies, and always finds that the doctor who preceded him did not understand the case.

The teacher of singing can make or spoil a voice; he can mistake the voice of an alto and contrariwise; he loves to invent new methods of teaching, and he always finds that the professor who preceded him taught his pupil badly.

The public behaves in the same manner toward both specialists. It has confidence in charlatans. Everybody consequently recommends his doctor as readily as his teacher of singing. And after all is said, it is still nature who is the best doctor and the best teacher of singing.

The extravagant splendor of mise-en-scène that theatre managers nowadays consider the essential condition of success threatens to pervert completely the artistic taste of the public by accustoming it to disregard the work itself and concentrate all its attention on the decorations, the costumes, the effects of lights, &c.

The public is like a child that is always asking for "more," and the time will come when this "more" will be impossible to realize. What new tricks will the managers then invent?

CHICAGO ADVERTISEMENTS.

SEASON 1899-1900. ••• FLORENCE HYDE JENCKES, ••• DIRECTOR OF ARTISTS.

Sopranos:
RAGNA LINNÉ.
CAROLINE GARDNER CLARKE.
Permission Chas. L. Young.
MRS. DUDLEY TYNG.
ADA SHEPPFIELD.
EUNICE MARTENS.
CLARA TRIMBLE.

Baritones:
JOHN PRINDLE SCOTT.
EDWIN ROWDON.

Contraltos:
NELLIE SABIN HYDE.
KATHERINE DURFER.
RETTA J. SHANK.

Tenors:
PROSCHOWSKY.
REYBURN DAVIES.
VALENTINE FERNEKES.
PERLEY DUNN ALDRICH.

Bassos:
HERMAN DOSÉ.
ERICSSON BUSHNELL.
GEORGE H. KELLAND.
RIDGWAY GEBHART.

Violinists:
WALTER LOGAN.
CARL RIEDELSBERGER.
SEEBECK, Pianist.

Harpist:
CLARA MURRAY.
Voice, Coach, Accompanist:
JOHANNA HESS-SURR.
Accompanist:
MARIE HOOVER.
Reader:
MARIAN JOHNSON.

641 and 642
Fine Arts Building, Chicago.

TELEPHONE: HARRISON 166.

Western Representative of
CHAS. L. YOUNG.

Southern Office:
LEON F. MILLER, NASHVILLE, TENN.

Special Representative: HARRY HUNKEN.

SCHUMANN TRIO.

CHICAGO SEXTET.

MINNIE CRUDUP VESEY,
MEZZO CONTRALTO.

CONCERTS. ■■■ RECITALS. ■■■ VOCAL TEACHER. ■■■ COACHING.
Address: FRANK S. HANNAH, 523 Fine Arts Building, CHICAGO.

MARY WOOD CHASE,
PIANO VIRTUOSO.
For Terms, Dates, &c., address,
FRANK S. HANNAH, Manager,
523 and 525 Fine Arts Building, Chicago.
Personal address: 608 Fine Arts Building.

ALLEN SPENCER,
PIANIST.
Concerts, Recitals.
Address FRANK S. HANNAH,
Fine Arts Building, Chicago.

HOLMES COWPER, TENOR,
220 Wabash Avenue,
CHICAGO, ILL.

Mr. & Mrs. BICKNELL YOUNG,
67 Kimball Hall,
CHICAGO, ILL.

Quincy Conservatory of Music.
WALTER SPRY, Director.
All branches of Instrumental and Vocal Art. Faculty
of eminent teachers.
Catalogue mailed free on application.
Elighth and Hampshire Streets, QUINCY, ILL.

Pauline A. Stein,
SOPRANO.
Concerts, Oratorio, Song Recitals.
Several years with J. Harry Wheeler, New York, later with Trabacchi Paris. On tour three years with the late Benseny.
Studio: 727 Fine Arts Bldg., CHICAGO, where Miss Stein receives pupils for instruction.

MINNIE FISH GRIFFIN,
SOPRANO.
Concerts, Oratorios, Recitals.
Nineteen appearances with CHICAGO ORCHESTRA, THEODORE THOMAS, Conductor.
Eastern Representative: CHAS. L. YOUNG. Address Townsend Building, New York City.
Personal Address: 4 Forty-fourth Place, CHICAGO, ILL.
Engaged—Milwaukee Musical Society October 27, St. Paul and Minneapolis November 4 and 6.

THE STUDIO TRIO.
Miss Annette Jones, Piano; Miss Marian Carpenter, Violin; Mr. Day Williams, Violoncello.
Special Tour—Incidental Music, with readings by Mr. GEORGE RIDDLE.
For Terms, Dates, &c., address,
609 Fine Arts Building, CHICAGO, ILL.

ANNA GROFF BRYANT, Contralto. Ensemble or Solo.
CHAUNCEY EARLE BRYANT, Tenor. ORATORIO & CONCERT & RECITAL.
Studio FINE ARTS BUILDING, CHICAGO, ILL. Where Mrs. BRYANT receives pupils.

MABELLE CRAWFORD
CONTRALTO.
Address: FRANK S. HANNAH, 523 Fine Arts Bldg., Chicago.

HARRISON M. WILD
Studio 6,
241 Wabash Ave.,
CHICAGO.

CONCERT ORGANIST.
Piano and Organ instruction.

HELEN PAGE SMITH,
Accompanist.
Kimball Hall or 491 Dearborn Ave., Chicago.

FRANKLIN COLEMAN BUSH,
Concert Pianist.
Season '98-'99 with Redpath Lyceum Bureau, Chicago.

WILHELM MIDDELSCHULTE,
Organist.
Care of Chicago Orchestra, Auditorium.
SIDNEY P. BIDEN,
Baritone Soloist.
Oratorio, Concert, Recital,
Kimball Hall, Chicago.

CLARA MURRAY,
Harp Soloist and Instructor.
Management: Florence Hyde Jenckes,
Fine Arts Building, Chicago.

JOSEPH VILIM,
AMERICAN VIOLIN SCHOOL.
"Vilim Trio." Kimball Hall, Fifth Floor
243 Wabash Avenue, Chicago. Send for prospectus.

AMERICAN CONSERVATORY,

JOHN J. HATTSTAEDT, Director. Kimball Building, 243 Wabash Avenue, CHICAGO.
ALL BRANCHES OF MUSIC. DRAMATIC ART. TEACHERS' TRAINING DEPARTMENT.
JOHN J. HATTSTAEDT, VICTOR GARWOOD, ALLEN J. SPENCER, GERTRUDE MURDOUGH, Piano; KARLETON HACKETT, NOYES B. MINER, RAGNA LINNÉ, MABEL GOODWIN, LOUISE BLISH, Singing; Catalogue mailed free. 243 Wabash Avenue, care of American Conservatory.

GOTTSCHALK LYRIC SCHOOL,
L. G. Gottschalk, Director. Kimball Hall, 243-253 Wabash Ave., CHICAGO.
Vocal—L. Gaston Gottschalk, Marie Delafontaine. Piano—Fredrik Nelson, Carrie Crane Beaumont, Violin—A. Robert-Nicoud, Ludwig von Furach. Piano-Organ—Francis S. Moore. Dramatic—Wm. W. Milner, Jessie Patton Milner. Voice—Anna Spanuth, &c. Normal department for teachers. Catalogue mailed on application.

W. C. E. SEEBECK, PIANIST, Just returned from Europe, where he made very successful appearances. Under management
FLORENCE HYDE JENCKES, 641-642 Fine Arts Building, CHICAGO, ILL.

GLENN HALL
Address Fred. J. Wessels, Auditorium Tower, Chicago, Ill.
Engaged for "Messiah," Apollo Club, Chicago; "Messiah," Mozart Club, Pittsburgh; "Messiah," Arion Club, Milwaukee.

WILLIAM L. TOMLINS,
Public Lectures. Training Courses for Teachers.
Children's Vocal Classes.
Address: Central Music Hall, Chicago; 3 West 18th St., New York.

Musical People.

Miss Stella Gummon has a music class in Oroville, Cal.

Mrs. Fred J. Hall gave a recital in Winsted, Conn., October 18.

Prof. A. Miller, of Los Angeles, Cal., has a music class in Riverside.

Clarence Tice, of Allentown, Pa., is studying music in New York.

Miss Howe played a solo at a recent concert in Rapid City, S. Dak.

Miss Duggan's music class gave a recital in Burkeville, Tex., last week.

The Polymnia Club, of Abilene, Kan., has just given a successful concert.

John Mokreish is assistant to Mrs. Gertrude Hogan Murchough, Cedar Rapids, Ia.

E. M. C. Ezerman has issued cards for his first students' recital at Cedar Rapids, Ia.

Professor Brackett, of Carthage, has a large class of piano pupils in Watertown, N. Y.

At Escanaba, Mich., Mrs. C. H. Long gave a concert at her residence October 19.

Mrs. Levi Joy was the soloist at an organ recital in Memphis, Tenn., on the 17th.

Miss Edith Preston, of Honolulu, is in Los Angeles, Cal., to organize a concert company.

Mrs. Frederika B. Wilson, of Troy, N. Y., has reopened her studio at 1916 Fifth avenue.

A new choral society has been organized in South Bend, Ind., by Prof. J. Ludwig Frank.

H. St. Claire Rainey is the newly elected organist of the Congregational Church, Palmer, Mass.

W. Z. T. Bridges, of Cuthbert, Ga., attended the Chattanooga musical convention at Richmond.

Miss Myra Chase, who has just graduated from the Chase Conservatory of Music, Columbus, Ga., gave a recital on the evening of the 23d. She was assisted by Miss Effie Chase, Louis Chase and George W. Chase. The program included numbers by Beethoven, Weber, Grieg,

Brahms, MacDowell, Schumann, Schubert and Chaminade.

Early in the month a recital was given by the piano pupils of Miss Edith Spickerman, in Ottumwa, Ia.

Recently John Hyatt Brewer has been added to the faculty of Adelphi College, Brooklyn, N. Y.

A musical was given in Cleveland this week by scholars of Professor Evans and Nellie Von Artz-Evans.

The Tuesday Morning Musical Club, of Plainfield, N. J., is under the direction of Mrs. John Lamar Meek.

Claude Trevlyn, violinist, gave a concert October 17 at the home of C. Mortimer Wiske, in Paterson, N. J.

Mrs. M. C. Vickers is the teacher of vocal and instrumental music at the Masonic Institute at Marshall, Tex.

Mrs. F. W. Hayden and Miss Lola Brixley were the soloists at the Pilot Point, Tex., concert early in the month.

E. P. Broche and pupils gave their first musicale at the Agricultural College Chapel, Fargo, N. Dak., October 19.

The Woman's Club, of Richmond, Va., gave a musical early in the month. Miss Stella Root and Miss Cora Root played.

The piano and violin pupils of Howell's School of Music, Brooklyn, N. Y., gave their fourth annual concert recently.

Miss Silence Dales, of Lincoln, gave a violin solo before the State Federation of Woman's Clubs in York, Neb., on the 13th ult.

The pupils of Miss Minnie Murdoff, Marion, Ind., gave their first recital October 16 in her studio over Butler's music store.

Miss Curtis, Mrs. Lizzie Perron and Mr. Ornstein gave the musical part of the entertainment at Butte, Mon., early in the month.

A demonstration of the Fletcher music method was given in Haverhill, Mass., by Miss Clara Louise Carleton, of Main street, Bradford.

At the Philharmonic rehearsal in Providence, R. I., October 12, the intermission music was by Mrs. C. E. Lawton and Mr. Langley.

The Bousquet Orchestra, of Whittenton, Mass., consists of Levi Bousquet, Mrs. P. J. Blais, Mrs. Alfred Peters and Miss Alice Bousquet.

Every singer in the town of Enosburg, Vt., is invited to become a member of the chorus to be organized under the leadership of Miss Brown.

The Ladies' Choral Club, of Derby, Conn., has elected the following officers: President, Miss Frances Osborne; secretary and treasurer, Mrs. C. N. Downs; assistant secretary and treasurer, Mrs. T. S. Allis; advisory board, Mrs. J. R. Mason, Miss Frances Osborne, Mrs. C. N.

Downs, Miss Allis, Mrs. L. L. Hinman, Miss Alice Rodgers, Miss Helen Hubbell, Mrs. John Hubbell, Miss Mabel Loomer.

An organ recital was given October 20 in the First Presbyterian Church, Charlotte, N. C., by Joseph Craighill, assisted by Miss May Oates.

E. A. Goodnow, of Worcester, Mass., has donated \$100 to be applied to a scholarship fund in the music department of Mount Holyoke College.

The Ladies' Quartet, of Spokane, Wash., is composed of Miss Alice May Harrah, Mrs. Maude E. Puffer, Miss Mary B. Harrah and Miss Fenny Lewis.

Those who participated in a concert given at Grand Rapids October 16 were Mrs. Parmater, Miss Coleman, Mr. Warner, Mr. Campbell and Mr. Pease.

N. J. Corey was assisted by James Moore at his fourteenth free organ recital, given at the Fort Street Presbyterian Church, Detroit, Mich., October 20.

On October 20 the pupils of Jacob Reinhardt, assisted by Mrs. Durrett and Miss Annie Louise Reinhardt, gave a musical at the Woman's College, Richmond, Va.

Arthur Whiting announces two piano recitals, to be given at Mendelssohn Hall, New York city, on the afternoon of November 26 and on the evening of December 6.

A recital and sacred concert will take place early in November by the choir of Trinity Parish Church, Santa Barbara, Cal., under the direction of Lewis Thwaites.

A vocal recital was given last week in Meadville, Pa., by Edward Lawrence, basso, assisted by Mrs. Harry P. White, contralto, and Mrs. G. W. Dixon, pianist.

Among those who took part in the recent musical tea at Wilkesbarre, Pa., were Miss Annette Reynolds, Mrs. R. B. Brundage, Miss Laciur, Miss Hance and Miss Martin.

The new quartet at the First Congregational Church, Dubuque, Ia., is Mr. Ericsson, tenor; Miss Maud Marshall, soprano; Mrs. Cyril Walker, alto, and Will Brown, bass.

A. U. Brander, baritone, assisted by Mrs. George A. Smith, soprano, gave a song recital at Mr. Brander's studio, in the Wright Building, Pittsfield, Mass., recently.

Miss Thekla Haak, Mrs. Oberholzer, Mrs. Kelly, Miss Ruepke and Mrs. Cameron took part in the "Tannhäuser" program given by the Etude Club at Davenport, Ia., October 12.

Miss Amy Wilson, of Washington Court House, Ohio, has secured a position in the Athens Female College at Athens, Ala., where she will have charge of the musical department.

A new orchestra has recently been organized in New Brunswick, N. J., composed of the following members: F. L. Pierce, Frank S. Hart, Geo. W. Wilmot, Albert Garland, Harry Aiken, Fred A. Hart, Miss Fannie Holland, Alfred Scott, Wm. E. Hart, Gustav Wittig, J. R. Holland,

REDPATH GRAND CONCERT COMPANY, CHICAGO, ILL.

MARIAN TITUS, Soprano. MARIE LOUISE CLARY, Contralto. E. C. TOWNE, Tenor. CARL DUFFY, Bass. HELEN VON FURCH, Violinist. GEORGIA KOSER, Pianist. Chicago Symphony Orchestra, ADOLPH ROSENBERGER, Conductor. Soloists: Mme. Ragna Linné, William H. Sherwood, Heinrich Meyn. Address: Redpath Lyceum Bureau, Chicago and Boston.

ST. LOUIS ADVERTISEMENTS.

HOMER MOORE, Baritone,

3723 OLIVE STREET, ST. LOUIS, MO.

MISSSES SCHAEFER AND MILLER,

Ensemble Pianists,

3280 Pine Street, St. Louis.

MRS. KATE G. BROADDUS,

Vocal Culture.

Westmoreland Hotel, St. Louis, Mo.

"CONSTANT." "EVERMORE." "ANDALUSIAN SERENADE."

Address orders to ST. LOUIS MUSIC CO.,

Order "Answer," "You" direct from us.

ALEXANDER HENNEMAN,

VOCAL CULTURE.

Opera.
Coaching.

Oratorio.

Henneman Hall, 3723 Olive St., ST. LOUIS.

MILTON B. GRIFFITH, Tenor.

ORATORIO, SONG RECITALS, CONCERTS.

PUPILS ACCEPTED.

1100 Olive St., St. Louis.

CHARLES GALLOWAY,

CONCERT ORGANIST, Organ and Theory Lessons.

Address: 1232 Taylor Ave., ST. LOUIS, MO.

Charles Powelson, Geo. W. Hart, Clifford Holland, Kimball Dunham Mahone, F. Randolph, Charles H. Hart, Charles Mahone and Wm. Vail.

At Peace Institute, Raleigh, N. C., Miss Chamberlain, Miss Crawford, Miss Caspari, Miss Richardson and Mr. Olmsted, members of the faculty, gave a concert on the 18th.

Frank Treat Southwick, of Meriden, Conn., organist of the West End Presbyterian Church, New York, has dedicated to Clarence Eddy a "fantaisie on ancient Irish airs" for organ.

Miss Callie Elridge, Mrs. Patti Wilkerson, Joe Mangum, Prof. Erwin Schneider, Mrs. J. S. Conner and Miss Florence Schellenbach were soloists in a concert at Jackson, Tenn., last week.

The third organ recital was given at the First M. E. Church, Fall River, Mass., October 15, by William A. Whitworth, organist, assisted by Walter H. Bassett, baritone, New Bedford.

The first concert of the Nineteenth Century Club, of Memphis, Tenn., was given on October 19 by Miss Baumgarten, Miss Anaise Fuchs, Mrs. Joe Lillie Ullathorne and Miss Julyenne Sneed.

Mrs. Herbert Coit, Miss Bessie Hancox, Miss Maria Louise Pendleton, Miss Maude Broughton, Miss Charlotte Batty and Benjamin Brown gave a concert in Stonington, Conn., on the 19th.

Miss Gertrude Smith, Mrs. Japhia Clayton, John L. Hess, W. B. Parsons, Prof. W. Legrand-Howland, Miss N. E. Woodhouse and Mrs. S. H. Lockwood gave a concert last week in Perth Amboy.

The Lotus Male Quartet has been organized in Lewiston, Me., with the following personnel: A. R. Prince, first tenor; F. J. Whicher, second tenor; Dana W. Rowe, baritone, and Willis P. Atwood, bass.

A recital was given at the First Church of Christ, Northampton, Mass., on October 16, by Ralph L. Baldwin. This is the first recital of a series to be given during the winter, which is the second season.

The opening meeting of the Clio Club, Cedar Rapids, Ia., was held at the home of the president, Mrs. J. D. Mateer, early in October. Piano solos were played by Miss Augsburg and Miss Mary Bever.

The faculty recital at the Presbyterian College for Women, Columbia, S. C., was given by Prof. H. J. F. Mayser, pianist; Miss Ethel Dole Andrews, soprano, and Miss Ida May Misseldine, accompanist.

The opening of the Ladies' Musical Club, of Tacoma, Wash., occurred last Tuesday, when the 147th concert was given. The present officers of the club are: President, Mrs. Joshua Peirce; vice-presidents, Mrs. Frank Allyn, Mrs. James M. Ashton; treasurer, Mrs. A. G. Avery; recording

secretary, Mrs. Miles L. Clifford; corresponding secretary, Mrs. Frank A. Leach; executive board—Mrs. Claude Seeley, Mrs. C. W. Billings, Mrs. H. G. Foster, Miss Pauline Bengel.

At the third Saturday concert given by Robert Thallon's pupils in Brooklyn, October 21, they were assisted by Miss Hilda Newman, pianist; Miss Rossi Gisch, violin, and Miss Flavie Van den Hende, cellist.

The first recital of the Kimball School of Music, Waterbury, Conn., was given October 13 by Willis E. Bacheller, tenor, and Leslie E. Vaughan, violinist. Mr. Vaughan is a member of the faculty of the school.

Victor Baier, superintendent; Gustav L. Becker, Edward J. Groehl, Claude J. Holding and Adolph Dahm-Petersen, faculty of the Hasbrouck School of Music, Jersey City, N. J., gave a musical on the 20th.

A musical was given at the Central Club, South Norwalk, Conn., October 14. Miss M. Adah Ferry, of Danbury; Edward B. Manville, J. A. Hopson, C. B. Nowlan and Miss Mary Allen, of Danbury, were the soloists.

Mme. Helene Maigille, of Brooklyn, N. Y., has been invited, with her pupils, Miss Olive Celeste Moore, Isabel G. Herries and Lucie Hartt, to give a musical recital at the Hotel Waldorf, New York, in the near future.

The entire musical program of the State Federation of Woman's Clubs, which meets in Macon, Ga., in November, will be under the auspices of the Woman's State Musical Club, of which Miss Kivlin is president.

Those who took part in a recent concert at Duluth, Minn., were Miss McKay, Mrs. Albert Hoelscher, Miss Edna Harris, Miss Julia Donovan, Mrs. Charles H. Thornton, Albert Hoelscher, Cyril Tyler and Charles Applehagen.

At Tucson, Ariz., the Elks' Club gave a concert at which a quartet composed of H. B. Tenney, District Attorney Cooper, Charles Peck and C. A. Richey appeared. The Mexican Orchestra furnished instrumental music.

Those on the musical program at Salt Lake City early in the month were Mrs. Fabian, Mrs. Mont Ferry, Mrs. McCauley, Mrs. Caskey, Mrs. Gemmell, Miss Anderson, Miss Pierce, Miss Bransford, Miss Cohn and Miss Thorn.

Mrs. Clark and Miss Warner, Miss Wolfe, of Stratford; Miss Clark, of Waterbury, and the Messrs. Rogers, Rowley, Hotchkiss, Nichols, Crudginton, Conger and Pewett appeared in the musical at Bridgeport, Conn., October 12.

The Madrigal Singers for the present season are Mrs. A. D. Brownlie, Miss Kathrin Hilke, Miss Martha Miner and Miss Nina Schilling, sopranos; Mrs. Adele Laeis Baldwin, Mrs. Elizabeth D. Leonard, Miss Feilding Roselle and Mrs. Marian Van Duyn, contraltos; Charles H. Clarke, J. H. McKinley, E. C. Towne and Theodore Van Yox, tenors; Dr. Carl E. Dufft, Charles B. Hawley,

Dr. Carl Martin and Julian Walker, basses. At the concert in Brooklyn on the 18th they were assisted by Richard Hoffman, pianist; John Cheshire, harpist, and Wilhelm Schulze and Fred W. La Croix, French horn players.

The musical season in Elyria, Ohio, was inaugurated on the 15th inst. with a recital given by Mrs. G. W. Baker. She was assisted by Miss Fannie Olmstead, Mrs. Marie Yeumans, Miss Eva Reefy, Rev. N. Lehman and Wm. Field.

The soloists at the musical given by Mr. and Mrs. Henry Byal, at Findlay, Ohio, were Mabel E. Mitchell, Miss Abbott, Mrs. Will Kivis, Miss Ashley, Frank Firmin, Miss Compton, Miss Redick, Grace Martin and Tell Taylor.

The Arion Singing Society, of Brooklyn, N. Y., gave the two act opera by Ignaz Brull, "Golden Cross," at the Arion Hall on Sunday evening, the 22d. The hall was crowded. Arthur Claassen is the musical director of this society.

The new musical organization of Camden, N. J., is called the Philharmonic Club. President, Burton Osborne; vice-president, Geo. F. Broga; secretary and treasurer, Burton Tuttle; business manager, Geo. Williams; instructor, Miss Randal.

Mrs. Edward L. Bauder, assisted by Mrs. Virginia P. Marwick, contralto; Miss Spieske, violinist; Thomas Couch, baritone, and Miss Emma Bouchard, accompanist, will give a musical in Comstock's Hall, East Hartford, Conn., November 16.

The Ladies' Music Club, of Topeka, Kan., was entertained by Mrs. L. S. Ferry. The program was given by Miss Charlotte Parkhurst, Mrs. Frank Foster, Mrs. Charles Gleed, Miss Mabel Martin, Mrs. Thomas, Mrs. Miller and Mrs. Ferry.

A new musical club to be known as the "Morning Musical" has recently been organized at Marion, Ind., with the following officers: Miss Minnie Murdoff, president; Miss Alice Goldthwaite, vice-president; Miss Edith Sweetser, secretary.

"In a Persian Garden" was sung at Greenwich, Conn., the first week in October by Miss Martha Miner, soprano; Mrs. Adele Laeis Baldwin, contralto; Dr. Ion A. Jackson, tenor; Dr. Carl E. Dufft, baritone. Mrs. Carl E. Martin was the pianist.

The Wyatt Park Musical Club, of St. Joseph, Mo., gave its first recital during the current month. Those taking part were Mrs. Orsinger, Mrs. Wheeler, Mrs. Evans, Miss Clark, Mrs. John Combe, Miss Atteberry, Mrs. Stewart and Miss Casteel.

Miss Elizabeth Westgate and Alex. T. Stewart gave a students' recital September 29 at the Unitarian Church, Alameda, Cal. The students were assisted by Miss Florence Sharon, of Oakland, soprano, a pupil of Edwin Dunbar Crandall. Students taking part were Miss Martha Snow, Miss Fern Frost, Vere Hunter, Miss Mary Van Orden,

FRANK KING CLARK, BASSO
Address VICTOR THRANE, Decker Building, New York.

GEORGE HAMLIN, Tenor.
Address VICTOR THRANE, Decker Building, New York.

JOSEFFY

For Engagements address **CHARLES F. TRETBAR**, STEINWAY HALL, NEW YORK,

or **L. M. RUBEN**, METROPOLITAN OPERA HOUSE, NEW YORK,
ACTING MANAGER.

MISS MONTEFIORE

Head of Vocal Department
New York College of Music.
(ALEXANDER LAMBERT, Director)
Private Studio and address:
THE ORMONDE, 70th St. and Broadway, New York,

RECITAL TOUR,
 **1899 and 1900.**

Miss Ida Mason, William Finkeldey, Miss Alexandra Elliott, Miss Daisy Crawford, Miss Nellie Steinhauer, Bert Scott, Miss Ella Graves, Miss Gertrude Hibberd and Robert Harnden.

The Fortnightly Club, of St. Joseph, Mo., gave the first open concert October 11. Those taking part were Mrs. Williams, Mrs. Lindsay, Misses Martin and Reed, Mrs. Smith, Miss Rogers, Mrs. Roberts, Mrs. Kennedy and Miss Winning.

The members of the Cecilian Music Club, of Lancaster, Ohio, elected the following officers at a recent meeting: Mrs. Anna Breslin, president; Mrs. William Goetz, vice-president; Mrs. John Pickering, treasurer, and Miss Elise Kinkead, secretary.

The M. E. choir, of Seattle, Wash., has been reorganized under the leadership of James H. Parker. The members are: Misses Hungerford and Parker, Mesdames Oliver and Hill, Messrs. Hungerford, Parker, Watson, McLean, with Mrs. Hitchings at the organ.

Miss Lilla Wigmore, of Naugatuck, Conn., sang the solos in the "Harvest" cantata, which was composed by Dr. G. M. Garrett, which was given by the combined choirs of St. John's Church, of Waterbury, and St. Michael's Church, of Naugatuck, in Waterbury, Conn.

Those who took part in the first concert by the Mendelssohn Club, of Rockford, Ill., on the 19th were Miss Mary Roxy Wilkins, Miss Annie Walton, Mrs. Lois Powell Bates, Miss Corinne Rider, Louis Schorn, George Nelson Holt and Miss Josephine Phinney.

The Tuesday Musical Club, of Canandaigua, N. Y., has elected the following officers for the ensuing year: President, Miss Gheen; vice-presidents, Miss Julia M. Ferguson and Miss Katherine Moran; secretary, Miss Harriet G. Walker; treasurer, Miss Fairley.

The Musical-Literary Club, of Winona, Minn., has reorganized. President, Mrs. L. D. Frost; vice-president, Mrs. L. H. Engelken; corresponding secretary, Miss Carrie V. Smith; recording secretary, Mrs. M. B. Weber; treasurer, Mrs. Alfred Miller.

A concert was given October 3 in Raudenbush Hall, St. Paul, Minn., by Miss Marion Frankly Keller, soprano, just prior to her departure for Europe, where she goes to continue her studies. Miss Keller was assisted by Mr. and Mrs. Claude Madden and Mme. C. Locke-Valisi.

The quartet choir of the Presbyterian church, Lakewood, N. J., is Miss Gertrude Damon, of Boston, soprano; Mrs. Arthur W. Emerson, contralto; Arthur W. Emerson, tenor and director; Mr. Lydecker, of New York, baritone; Miss Hattie E. Smith, organist.

The Orpheus, of Toledo, Ohio, has just been organized, Samuel Richards Gaines, director. It is composed of fifteen male voices, including some of the best church and concert soloists of that city. Three concerts are to be given in the Auditorium. The active members are: First Tenors—James Austin, Jr., Geo. B. Colton, Lew Colton, Carl Wen-

ing, Declan A. Allen. Second Tenors—Thomas Davies, J. N. DeHof, Jay Gaines. Baritones—Walden Laskey, A. H. Wilson, Wm. A. Zapfe. Basses—Nelson Buck, E. Marvin Burbank, Charles Russell, Ross Demuth.

The Harmony Club, of Centerville, Ia., is the name of a flourishing organization of ladies. The club at present has twenty-five members. Mrs. C. W. Vermilion is president, Miss Lilian Gunn secretary, Miss Harriet Swearingin treasurer, and Russell Morrison musical director.

There was a faculty recital at the Presbyterian College for Women, Columbia, S. C., October 20, by H. J. F. Mayser, pianist, and Miss Ethel Dole Andrews, soprano. Miss Ida May Misseldine was the accompanist. H. J. F. Mayser is the director of the department of music.

Dr. Henry G. Hanchett, director of the Brooklyn (N. Y.) Adelphi School of Musical Art, and of the Montague (Tenn.) and De Funiak Springs (Fla.) Chautauquas, began this week a course of eight Monday afternoon analytical piano recitals at the Assembly Hall of Adelphi College.

The first chamber musical and reception of the series to be given at Springville, N. Y., by Richard Fricke, 'cellist; Joseph A. Ball, violinist; Miss Elizabeth Argue, soprano, and Mrs. Nellie M. Gould, pianist, will be at the home of Mrs. I. C. Woodward Thursday evening, November 2.

A concert was given at North Adams, Mass., October 26 under the direction of David Roberts. The Schubert Quartet, composed of Miss Kate R. Arnold, soprano; Miss Viola Wright, contralto; Joseph Merriott, tenor, and Morris Phillips, bass, with James M. Chambers, accompanist, took part.

The singers of Stafford Springs, Mass., met recently and formed the Stafford Choral Union. Rev. T. D. Martin, Jr., was chosen leader, and he will be assisted by Miss Carolyn Brown, J. Carl Converse and H. C. Burwell. Mendelssohn's "Athalia" will be taken up for the winter's work.

Arthur Claassen announces a series of five concerts, to be given at Wissner Hall, Brooklyn, N. Y., by pupils of the Claassen Musical Institute, on the evenings of October 25, November 29, January 10, February 14 and March 28. At the first of these Herman Dietmann, baritone, assisted.

At Seattle, Wash., Mrs. Bracons, Mrs. W. D. Perkins, Miss Holmes, Mrs. M. A. Gottstein, Mrs. Warren Gazzam, Mme. E. K. Laird, Miss Elsa Deremaux, Mrs. W. H. White, Mrs. Howard Joslyn, Mrs. Edith Faben and Miss Nellie Beach gave the program at the Ladies' Musical Club October 14.

William H. Rieger will give a vocal recital in Memorial Hall, Lake Erie College, Painesville, Ohio, December 19. The program includes numbers by Rossini, Paderewski, Schumann, Brahms, Lassen, Liza Lehmann, Händel, Liszt, Meyer-Helmund, Gilbert, Chesham, MacDowell, Bishop and Lindsay.

The personnel of the Princeton (N. J.) Glee Club is Harry Lathrope, leader; O. Hack, R. Cadwalader, C. H. Niebuhl, W. R. Cobb, N. Adams, P. N. Leroy, H. An-

draws, G. Watkins, H. Miller, E. E. Walk, B. Armstrong, L. H. Cooke, R. H. Poole, H. Z. Giffen, H. Herndon, H. Casselbury, A. K. Root, G. Sealy, Jr., H. G. Freeman, H. C. Reynolds, P. Adamson, O. K. Badgely, G. Dohm, R. T. Mount, W. Mountain and G. R. Miller.

Miss Dolce Grossmayer is giving a series of students' recitals in Denver, Col. The first one took place at the Knight-Campbell piano rooms on October 18, when Miss Hyla Florence Long, pianist, was assisted by Mrs. Josephine H. Spaulding, mezzo soprano, and Miss Lisle Dunning, violinist.

The Mendelssohn Club, of Waterloo, Ia., held its first regular meeting on the 16th inst. Those taking part in the program were Miss Brainard, Miss Laura Myers, George Pierce, Bruce Davis, Miss Iola Phifer, Miss Olivia Bachman, Miss Carolyn Israel, Miss Nettie Vroom and Miss Isabelle Bratnober.

A new German singing society, the Arion, has been formed at White Plains, N. Y., with the following officers: President, D. Becker; vice-president, G. Muller; recording secretary, Edward Richter; treasurer, A. M. Schnaars; archivar, H. Jaeger. Professor Friedger, from New York, will lead the society.

Mrs. Scott Fulton conducted a pupils' recital at Milledgeville, Ga., on October 21. She was assisted by the Misses Clara Barnes and Forest Allen, of Milledgeville; Miss McLimans, of Mount Sterling, and Miss Irene Tobin, of Washington Court House, Ohio. Professor Robbie and Miss Anna Rogan, of Columbus.

The members of the Progressive Music Club, Parkersburg, W. Va., have organized with the following officers: Miss May Kootz, secretary; Miss Mabel Carfer, treasurer; the Misses Grace Boardman, Elizabeth Ruddell and Ruby Van Camp, committee on program, and Misses Lena Pfuderer and Myrtle Hoffman, chairmen.

The first of the course of concerts and lectures by the Worthington School, of Berlin, Conn., was given October 23 by Mrs. Florence C. Wright, of Hartford, assisted by Miss Katherine Stockton, of New York; Mrs. M. D. Brandegee, of Farmington; Miss M. E. Hall, of Berlin, and Miss Hilda Brandegee, of Farmington.

The following officers have been elected by the Beethoven Club, of Moline, Ill.: President, Mrs. F. G. Allen; vice-president, F. J. Savage; secretary, Laura Wessel; treasurer, F. H. Cooper; musical committee, Miss Shupp, R. S. Blakemore, Prof. H. D. Thompson, W. E. Clarke, Dr. A. D. West and Miss Lina Kennedy.

The musical club of Chippewa Falls, Wis., met with Miss Aimee Rowe the first week in October. The club is studying "The Fortune Teller," under the leadership of Miss MacMillan. The members are Aimee Rowe, Alex Wiley, Harry Favell, Adelaide Miller, Frank Phillips, Isabel Cunningham, Jay Poznanski and Florence Laren.

About forty young ladies of Boonville, N. Y., have organized a chorus, with the following officers: President, Mrs. Oldfield; vice-president, Jennie Haller; secretary, Helen Cavanagh; treasurer, Myrtle Douglass. Offices are to be held two months. Committee on constitution: Jennie

Pupils in Dresden.

The only teacher of the Leschetizky Method in Dresden; able also to instruct in English, French or German; will receive a limited number of earnest pupils

ADDRESS—
Piano School for the Leschetizky Method,
Prager Strasse, 25r.

KATE S. CHITTENDEN,

Synthetic Piano School,

332 West 58th Street, NEW YORK.

At Home after September 4th.

J. Henry Mossinsky.
TENOR.

Concert and Oratorio—Vocal Instruction.
STUDIO:

126 WEST 66th STREET, NEW YORK.



LEOPOLD GODOWSKY

ADDRESS:

CHICAGO CONSERVATORY, Auditorium Bldg., Chicago.

JOSEPHINE S.

JACOBY,

CONTRALTO.

Address: 104 West 58th Street, NEW YORK.

LEOPOLD

GODOWSKY

ADDRESS:

CHICAGO CONSERVATORY, Auditorium Bldg., Chicago.

MARGUERITE

Concerts, Recitals and Oratorio.

HALL,

Mezzo-Soprano Contralto.

Address: THE BROADWAY, 1425 Broadway, New York.

Grant, Jannette Burrows and Helena Seiter; committee on music, Jannette Burrows, Anna Thorpe and Catharine Cavanagh.

The officers of the Goshen (N. Y.) Vocal Society are: President, J. W. Gott; treasurer, E. N. K. Talcott; secretary, Miss Julia C. Grier; librarian, Chas. B. Coleman; historian, Miss Carrie S. Ray; trustees—Henry Sinsabaugh, Victor K. Mills, W. W. Whiddit, Jr., Miss Madeline Murray, Mrs. Wm. H. Ludlum, Miss Alice H. Neafie.

A glee club has recently been formed in Dayton, Ohio, consisting of Messrs. Nichols, Kerr, McKinney, Phelps, Gibson, W. Kissinger, Bates, Chapman, Cooper, Hilt, Bain, Polley, Turner, Zeigler, Kemper, Kuhns, Carl and Mark Troup, Crummel, A. Stonebarger, Sechler, Wilson, Thomas, Wuichet, Guy, Hawkins, Mills and Jones.

The executive committee of the "Matinee Musical," of Spokane, Mich., are: Mrs. Arthur J. Shaw, president; Mrs. Robert A. Glen, vice-president; Mrs. W. D. Vincent, secretary; Mrs. L. F. Williams, treasurer; Miss Annie C. Turner, corresponding secretary; Mrs. L. F. Williams, librarian; Mrs. John L. Wilson, Mrs. J. A. Schiller.

At the weekly meeting of the Women's Club, of Sewickley Valley, Pa., held October 18, delegates to the State Federation to be held in Pittsburgh, November 7, 8 and 9 were elected as follows: Mrs. George H. Wilson, Mrs. Robert J. Cunningham and Mrs. George McCague, with Mrs. Robert Wardrop and Mrs. Charles McKnight alternates.

Miss Pearl Darr, Mrs. John Van Ogle, Miss Conn, Miss Clark, Miss Williamson, Mrs. Avery, Mrs. French, Mrs. Foster, W. Frank Bernard, the Misses Foster, Miss Daisy Foster, Miss Bengel and Miss Bosworth gave the opening concert of the Seattle (Wash.) Ladies' Musical Club at the beginning of the present season, the ninth of its existence.

The Mendelssohn Glee Club is the name of a new musical organization that has been formed in Oshkosh, Wis., at the studio of Heman H. Powers. President, C. C. Chase; vice-president, James Jenkins; secretary and treasurer, W. H. Smith; director, Heman H. Powers. About thirty singers are included in the membership and some of the leading vocalists of the city belong.

The opening concert of the "Ladies' Musical Club," Tacoma, Wash., was given by Mrs. Peirce, Mrs. A. G. Avery, Miss Grace Clark, Mrs. H. G. Foster, Miss Conn, Mrs. Arthur French, Miss Williamson, Miss Pearl Darr, Mrs. Grace Davenport, Mrs. John Van Ogle, Miss Jessie Isbell, W. Frank Barnard, Miss Daisy Foster, Miss Bengel, Miss Foster and Miss Bosworth.

The younger members of E. A. Smith's music class gave a concert early in October at Fargo, N. Dak. Miss Ada Stern, E. A. Smith, Miss Deborah Hunter, Miss Lillian Pearson, Miss Constance Watson, Miss Annie Benedict, Miss Gladys Clendenning, Miss Mae Elliott, Park Stickney, E. A. Smith and Miss Bessie Conant were those who took part.

Walter A. Dolane will give the first of a series of musicales at the home of Mrs. Harry A. Allison, Lafayette avenue, Brooklyn, N. Y., November 1, under the auspices of the Mimosa Women's Musical Club. Mr. Dolane will have the assistance of Miss Grace Harding Hall, Miss

Louisa N. Farrington, Mrs. Charles Coe Dutton, Miss Virginia N. Willets, Jerome A. Lowry and Clifford E. Steinmetz.

The Maennerchor Glee Club, of Columbus, Ohio, organized last week by the election of the following officers: President, Hugo P. Determan; vice-president, Otto J. Heinmiller; secretary, William R. Schmitz; treasurer, Otto Wolfram; sergeant-at-arms, E. E. Kintz, L. W. Heinmiller, Udo Schall and William R. Schmitz were appointed committee on constitution and by-laws, Hugo P. Determan committee on music and E. E. Kintz committee on the press.

The musical part of the program of an entertainment at Fairport, N. Y., October 27, was given by Mrs. J. H. Snow, Mrs. O. C. Adams, Mrs. A. H. Briggs, Miss Edna Suttles, Miss Julia Kennedy, Prof. A. C. Simmons, C. H. Blood, Mrs. A. M. Shocraft, pianist; Miss Elva Thompson, soloist, and Master Louis Furguson, boy pianist, of Rochester; Messrs. Andrew Hull and Edward Hull, of Macedon; a male quartet composed of Messrs. Morey, Greene, Fuller and DeWitt.

The Schumann Ladies' Chorus, of Columbus, Ohio, has effected a permanent organization, of which the following are members: Clara Kaiser, Lorena B. Adamson, Lucie Wolfram, Jenny D. Long, Anna B. Riccio, Pearl Collins, Mrs. E. Unverzagt, Flora Armbruster, Pauline Armbruster, Melinda Fassig, Otilie Kemmler, Martha Spohr, Mrs. Gerhold, Miss Tehrentz, Mamie Schafer, Dora Spohr, Bertha Selbach, Adela Selbach, Lotta Knadler, Francis Orthofer, Mrs. Trautman, Louise Balz, Emelie Balz, Marie Pfaff, Pauline Pfaff, Mrs. Kampmann, Minnie Kampmann, Lillie Wheeler, Flora Schenck, Blanch Aaron, Helen Aaron, Alma Wege, Mrs. M. J. Nolan, Miss Nellie Ryan, Gertrude McCoy, Marguerite Wilson, Minnie Loechler, Alma Loechler, Mrs. Young, Mrs. Woehler, Martha Woehler, Charlotte Overminger, Mrs. Lee, Miss Lee and Miss Grim.

The new Choral Club of Newark, N. J., have elected Mrs. Thomas Henry president. Among those who have decided to become members are Mrs. Alston, Mrs. Adams, Mrs. S. S. Battin, Mrs. J. Bennett, Mrs. Beckel, Mrs. F. Carlyle, Mrs. Chandler, Mrs. Cheney, Mrs. Coulton, Mrs. George Douglas, Mrs. K. Dunn, Mrs. A. Denn, Mrs. William Field, Mrs. Payson Hartshorn, Mrs. M. Hammer, Mrs. Thomas Henry, Mrs. J. Seymour, Jr., Mrs. C. Williams, Mrs. Windsor, Miss Mary R. W. Baker, Miss D. Bennett, Miss C. Baldwin, Miss Calloway, Miss H. Douglas, Miss F. Douglas, Miss Dunn, Miss L. Elverson, Miss Eleanor P. Edwards, Miss L. Eagles, Miss Jane Foxcroft, Miss J. Fowkes, Miss L. Koehler, Miss D. Koehler, Miss A. Kinsey, Miss F. A. Mulford, Miss R. MacCall, Miss E. C. Northrop, Miss M. Plume, Miss I. Parker, Miss L. Parish, Miss E. Potter, Miss C. Roff, Miss Violet Robison, Miss E. Reese, Miss A. Stickney, Miss A. Scarlett, Miss Nelda von Seyfried and Miss E. Widmer.

The Oratorio Society, Mrs. Jules D. Roberts, musical director; C. H. Edwards, president; T. D. Miller, vice-president; Miss Carrie Austin, secretary and treasurer; Mrs. H. M. Bryan, accompanist; the Quartet Club, Will A. Watkin, musical director; J. M. Cole, president; E. S. Eberle, vice-president; A. H. Cole, secretary; W. R. Faught, treasurer; Mrs. L. L. Thalheimer, accompanist; the St. Cecilia Club, Mrs. Jules D. Roberts, president and musical director; Mrs. E. W. Rose, first vice-president; Mrs. J. B. Shelmire, secretary; Mrs. P. G. Claiborne, treasurer; Mrs. H. M. Bryan, accompanist; Carrio's Orchestra, Carrico conductor, augmented by members of

Harmonie Orchestra, Fritz Schmitz conductor, and the following soloists, Harold von Mickwitz, Sherman, Tex.; Mrs. Estelle Roy Schmitz, Dallas; Horace Clarké, San Antonio; Herr Fritz Schmitz, Dallas; Mrs. Jules D. Roberts, mezzo soprano, Dallas, took part in the music festival at Dallas, Tex., last week.

The third annual meeting of the North Dakota Federation of Women's Clubs was held at the Lisbon Opera House, Lisbon, N. Dak., October 18. The musical program was given by Mrs. Tilden, Mrs. Chase, Mrs. W. S. Stambaugh, Miss Amelia Luger, Miss Grace Lincoln Burnam, A. L. Intlehouse, Mrs. Paul de Bruyn Kops, Mrs. J. W. Schouten, Mrs. W. J. Clapp and Mrs. W. S. Hooper. The next annual meeting will be held at Valley City, N. Dak. Mrs. Lauder, of Whapeton, N. Dak., was re-elected president; Mrs. Sarah Platt, of Denver, Col., vice-president of the General Federation United States Women's Clubs, was present at Lisbon.

Those who took part in the operetta "Tacita," at South Norwalk, Conn., October 10, were Mrs. Lillian Sherwood-Newkirk, Miss Clara Van Doren, Miss Edna Grumman, Miss Margaret Williams, Miss Van Doren, Miss Gertrude Hotchkiss, Fred J. Force, Robert A. Kline, Edward Selleck, Master George Cavanagh, William McPherson, Chester Fitch, Mrs. A. E. Winchester, Mrs. Samuel M. Norris, Mrs. D. W. Harford, Miss Eva Burnham, Miss Erma Dibble, Miss Florence Bradley, Miss Emma Spaulding, Miss Vivian Soderstrom, Miss Edna Ainsworth, Miss Lauretta Ainsworth, Miss Grace Seymour, Miss May Wheeler, Miss May Q. Smith, Miss Isabelle Bosch, Miss Laura Sherwood, Miss Maud Bush, Messrs. Smith, Kelley, Byington, Miller, Ely, Rockwell, June, Cutbill, Thompson, Carrier, Taylor, Hathaway, W. Benedict, B. Benedict, Tolles and Buckley, Miss Eleanor G. Smith, Miss Daisy Disbrow, Miss May E. Smith, Miss Helen Bracken, Miss Mamie Colby, Miss Mai Merritt, Miss Mai Denton, Miss Grace Stommell, Miss Bertha Emerson, Miss Ethel Wilcox, Miss Alice Cole, Miss Wara Nichols, Misses Bessie Stowe, Jennie Lowndes, Bessie Hoffman, Ilna Force, Aida Osborn, Ethel Merriam, Rita Clark, Inez Talmadge, Clara Dibble, Mabel Ferris, Harry Ferris, George Smith, Bert Bogart, Ed. Botsford, Frank Sterling, Willie O'Brien, Ed. Newman and Harry Fox.

Quite Accidental.

EAST ORANGE, N. J., October 25, 1899.

Editors The Musical Courier:

IN your supplement in this week's issue of THE MUSICAL COURIER I find that in the list of compositions performed by the Kaltenborn Orchestra my "Caprice," played August 14, has been omitted. This was the only orchestral work composed by a woman which was represented on Mr. Kaltenborn's program, and although I am convinced that the omission was accidental, I nevertheless appeal to your sense of justice by asking you to publish this communication. Thanking you in advance, I am,

Sincerely yours,

CLARA A. KORN.

Miss Effie Stewart.

Miss Effie Stewart, whose studio is at No. 35 West Eleventh street, New York, has begun the season with a large number of pupils. Miss Stewart purposes to make a specialty of teaching French diction in connection with singing. She spent a long time in Paris with the most distinguished teachers, and acquired a thorough knowledge of the French language. Miss Stewart is therefore admirably equipped for the work she has undertaken. She does not, however, intend to devote all of her time to teaching, but expects to do considerable singing in public this winter.

CHARLOTTE

MACONDA

SOPRANO.

Address LEADING AGENTS or 25 West 68th Street, New York.

CONTRALTO.

Opera, Concert,
Oratorio, Recitals.

MME. ROSA LINDE.

Exclusive Management
CHARLES L. YOUNG,
Townsend Building, New York



VON KLENNER

SCHOOL OF MUSIC.

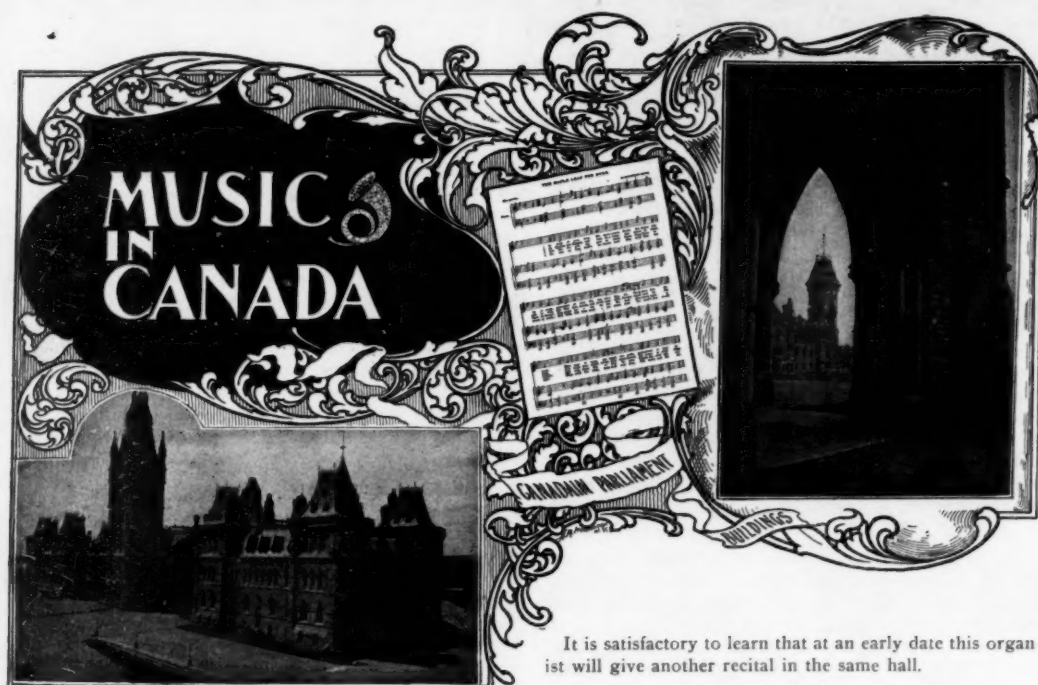
Teachers of

LANGUAGES, SOLFEGGIO AND DICTION
VOCAL INSTRUCTION.

VIARDOT-GARCIA METHOD.

Sole authorized representative in America.

40 Stuyvesant St.—10th St. and 2d Ave.,
NEW YORK.



It is satisfactory to learn that at an early date this organist will give another recital in the same hall.

THE MUSICAL COURIER,
86 GLEN ROAD, ROSEDALE, TORONTO,
October 27, 1899

WILLIAM REED, organist of St. Andrew's Church, Toronto, and formerly organist of the American Presbyterian Church, Montreal, gave a recital in the Toronto Conservatory of Music Hall on the evening of October 17.

The program was interesting and exacting. It included several novelties and a brilliant "Festival March," written by the performer.

The opening bars of this march contain startling and effective chord progressions, played "full organ." The trio consists of an entrancing and noble melody, a melody which is so original in these days of plagiarisms that Mr. Reed should patent it. It is voiced first by the great organ's open diapason, the tone of which is augmented by the addition of kindred stops. Later it is heard in somewhat embellished form on the reeds of the swell and on the choir. The accompaniment is cleverly harmonized and registrated. With a triumphant finale the composition terminates.

Bach's Prelude and Fugue in A minor was played in musicianly style and entirely from memory. Other notable numbers were "Grand Chœur Dialogue," by Gigout; "Toccata," in E major, by Bartlett, and Hayden's "Romance," from "La Reine de France."

The statement recently made by Dr. Edward Fisher, musical director of the Toronto Conservatory of Music, may here be appropriately quoted:

"William Reed is a concert organist of conspicuous ability. His recent charming recital on the Toronto Conservatory of Music organ showed him to be an interpretative artist of very high attainments and demonstrated in a brilliant manner his thorough technical mastery of the instrument. The lighter numbers which he inserted, for the sake of contrast, proved his versatility and stamped him as a player capable of pleasing a catholicity of tastes. Mr. Reed deserves to be heard widely and frequently."

Miss Via Macmillan, directress of the Toronto Junction College of Music, announces that she will give a concert on November 6, when prominent artists, including the following, will appear: J. D. A. Tripp, pianist; Mr. Dimmock, tenor; Mrs. Kathryn Chattoe Morton, vocalist; the Misses Archer and Skeath-Smith, violinists, and Miss Lillian Burns, elocutionist.

The Toronto Junction College of Music is making rapid progress, the class of pupils being large and promising. Among the members of the staff are Miss Lillian Eva Payne (a pupil of J. D. A. Tripp), who is Miss Macmillan's assistant in the piano department; Miss McLean (a pupil of Miss Macmillan), who teaches the Fletcher Music Method in conjunction with the musical directress; Mrs. Kathryn Chattoe Morton (directress of the vocal department), who has many pupils, and is an excellent teacher; Miss Lillian Burns, who is in charge of the elocution school; the Misses Archer and Skeath-Smith, violin instructors, and Miss McCarroll, who gives lessons in the theory of music.

Miss Macmillan's Toronto studio is in the Odd Fellows' Building, which is the headquarters of a number of other busy musicians. She visits this city each week, and is to be congratulated upon the successful results of her efforts.

Frank S. Welsman, the talented piano virtuoso, who is at the head of the theoretical department at the Toronto College of Music and a leading exponent of the Krause method at that institution, is another musician who is engaged in teaching a numerous and promising class of pupils, several of whom will be heard in public this season. Mr. Welsman has left his former residence on Sherbourne street and will henceforth be found at his private studio, 32 Madison avenue, or at the College of Music. It is to be hoped that this pianist will shortly give another recital.

Unquestionably one of the finest Canadian vocalists is Mrs. H. W. Parker, soprano, who sang particularly well

at the Conservatory's faculty concert a week or two ago. She possesses a clear, beautiful voice, which she uses in a very artistic manner.

Miss Florence Marshall, pianist, H. M. Field's young and talented pupil, announces that she will teach the piano at her studio, 328 Wellesley street, this season.

The Metropolitan Opera House Company, of New York, gave three performances here last week. The repertory consisted of "The Barber of Seville," "Faust" and "Carmen."

Mrs. Mary Hayden Crowley, the well-known Toronto soprano, has gone to Quebec, where she will spend the season and accept concert engagements. Mrs. Crowley is gifted and accomplished; moreover, she has a remarkable soprano voice, which has been carefully trained. Her many friends in this city regret her absence, and the people in Quebec will certainly find in her an acquisition to their musical circles.

In the Normal School many enthusiastic students and other interested listeners recently gathered to hear the able lecture given by S. T. Church, of the Auto Voce Institute, in this city, on "Practical Voice Use in the Pulpit, on the Rostrum and at the Bar." Mr. Church possesses the happy faculty of holding the attention of an audience, of entertaining and at the same time instructing. His theories and practical illustrations in regard to the voice are so scholarly and advanced as to claim the most thoughtful attention.

At the Toronto Conservatory of Music a club has been formed, the object of which is to increase the love of art for art's sake and to enrich the musical life of the students. That cultured and beautiful woman, Mrs. Edward Fisher, wife of the musical director, has been elected president. The vice-president is Miss Maud Masson.

A recent caller at this department was Edwin A. Gowen, organist of Plymouth Church, Buffalo, who is also well known as an instructor.

Arthur Ingham, the English organist, who until lately lived in Montreal, is now organist of St. Paul's Cathedral, Springfield, Ill. Mr. Ingham states that he is delighted with his new surroundings, and with the prospect of another busy season. Canadian critics and musicians are united in acknowledging that he is an excellent organist, and the Springfield press already speaks in high terms concerning his ability.

Owing to pressure of duties connected with her choir and pupils, Mrs. Caroline Papps has found it necessary to resign her position as the Hamilton representative of this paper. Musicians in that city are therefore requested to forward all items for these columns directly to this department.

At the Princes Theatre last Monday evening a "first night" performance of "Faust"—the play, not the opera— took place. Seated in the audience, the guests of the theatre, sat seventy uniformed soldiers who were shortly to join the Canadian contingent and leave for South Africa. On Wednesday they left Toronto carrying rosebuds in their caps and the mingled sounds of city bands and college choruses in their ears.

MAY HAMILTON.

MONTREAL.

MONTREAL, October 23, 1899.

The opera season is drawing rapidly to a close, and the good Montrealers are not altogether sorry. Wild whirls of excitement such as have characterized the last two weeks should ever be foreseen and prepared for by such a staid



Opera, Concerts and Song Recitals

MAUD PRATT-CHASE,
Dramatic Soprano.

HARRY LUCIUS CHASE,
Baritone.

DIRECTION:
VICTOR THRANE,
33 Union Square, West, New York.



WM. H. RIEGER,

ORATORIO, CONCERT and
SONG RECITALS.

TENOR.

For Terms, Dates, &c., address 18 East 22d St., NEW YORK.

GUSTAV HINRICHs,

with the National Conservatory. Formerly Conductor of
National Opera Company. Director of Hinrichs Opera Company.

VOCAL INSTRUCTION.
PREPARES AND FINISHES FOR CONCERT AND OPERA.
145 East 62d Street, New York.

VAN YORX

Tenor,
6 E. 17 St.,
NEW YORK.

BERTHA FORCE,

SOPRANO.

Concert, Oratorio, &c.
ADDRESS HENRY WOLFSOHN MUSICAL BUREAU.
131 EAST 17TH STREET NEW YORK.

old city as Montreal. When they come without warning they are apt to leave us breathless, not to say exhausted.

The French Opera Company, which Messrs. Nicosias and Durieu have organized, has been given a fair and impartial trial, and the verdict has been given. Once again the hopes of French music lovers have been inflated by exorbitant and unreasonable press agents, only to be punctured by the cold reality of incompetency. The season, which opened at the Monument National three weeks ago, has not been a brilliant, artistic success. The company has been too hastily thrown together; it needs a stage manager and a season of rehearsals before it should undertake what it has undertaken. In the light of past performances it is perhaps fortunate that the repertoire which was promised us—"Manon," "Lakme," "Thais" and others—has not been attempted. When it is necessary to make a chopping block of an opera the old, time honored classics are more satisfactory than newer and less familiar compositions. It doesn't hurt the classics much when a prima donna is lured from the company here and a chanteuse legere there, while the managerial axe trims the organization down to acceptable standards, though it is rather hard on the long suffering public.

The great trouble seems to lie in mixing the artistic and the purely financial, the singers and the management. For example, M. Defly is a tenor of acceptable voice and skill, who had an ambitious wife and several thousand francs. The management needed M. Defly's francs and M. Defly's wife needed—or thought she did—an operatic engagement. There was no difficulty in making an agreement by which both parties were satisfied. Madame Defly was advertised with Talaxis and Doiska as one of the three famous soprani, and M. Defly assumed a financial interest in the company. Then came "Romeo et Juliette," in which the aspirant for stellar honors sang Juliette to her husband's Romeo. After that not even the family coffers could induce the other members of the managerial trio to consent to another trial. Of all the pitiful, impracticable failures Montreal has ever been called on to deplore, this was the worst. Not only has Madame Defly neither voice nor method, but she has not even a perception of pitch. From the balcony scene until the curtain fell on the last act the audience was alternately convulsed with laughter at the ludicrousness of the singer's attempts, and inflamed with rage at their effrontery. Afterward there was a scene in the manager's office, and two lawyers were called in. What transpired is not known, but Madame Defly has not since been allowed to sing—not even in Ottawa. And there are one or two other instances where incompetency is being foisted on a too generous public by managerial self-interest.

There are, however, many very competent members of the pany; Talaxis, Berrill, Oulier, Doiska, Jarrie, Salvator and Grommen all sing acceptably. Berrill's Valentin in "Faust," for example, was decidedly superior to Illy's in the Grau production last week. When the chorus and the orchestra learn a little more about the music, and when some of the stars have been dispensed with, the company will doubtless give far more acceptable performances.

For four nights last week Grau and some of his people sang at Her Majesty's. Sembrich and Dippel in "Traviata" and Suzanne Adams and Bonnard in "Romeo et Juliette" failed to draw as large houses. J. S. LEWIS.

A Son of Malibran in Paris.

One of the Leading Piano Teachers There.

M. CHARLES DE BERIOT.

THE opening of the various piano classes of this eminent piano professor call to mind many interesting facts in regard to him. He is remarkable, not only for who he is, but for what he is and for what he has accomplished.

It is generally known by our people that this M. De Beriot is son of the most famous queen of song, daughter of Garcia, Malibran and of De Beriot, the celebrated violin virtuoso and composer. These facts have been referred to more than once in these columns.

What is not generally known in regard to him, however, is the great musical activity of this son of genius, and of his valuable contribution to the world of music art.

His activity as professor alone may be inferred on knowing that no less than five piano studios in various quarters of the city of Paris are occupied by him, and are filled throughout the season with young people of different ages, all preparing to be artists, either amateur or professional.

At 19 Rue Eugene Flachet, close to the Place Pereire, is a large and elegant studio in M. De Beriot's own lovely home. Here, indeed, is a charming work into which many a privileged artist of maturity delights to enter. Pianos, library, paintings, art relics, tranquility, peace make of the place a veritable art bower.

While in an aristocratic quarter of Paris, within a few minutes' walk of the Bois, lit by glorious sunlight the year round, and filled with odor of verdure and bird song, it is but a few minutes distant from the St. Lazare centre, being almost at the door of the Courcelle Station, and accessible by all facilities of electric tram, &c., to all parts of the city.

In the very centre of Paris, back of the Louvre, in the Erard piano building, 13 Rue du Mail, is another salon, in which lessons are given to those residing in that vicinity, and who do not care to give even extra minutes to the going to and from lessons. Advantages of pianos and possible concerted work are hereby placed in the pupil's reach.

Under the shadow of the Madeleine, running to the Rue St. Honoré, lies Rue Duphot. At No. 11, one flight up, in the school of Mlle. Delannoy, M. De Beriot has charge of the advanced classes, and also of the examination of all the pupils in the school. Here the instruction is placed within the means of all, and class work is admirably conducted.

In the Niedermeyer Organ School, where piano artists are likewise formed, M. de Beriot is the professor of the instrument.

But it is as a professor of the Conservatoire of thirteen years' standing that the real prestige of M. de Beriot as professor is signaled. Here he is one of the most esteemed and loved of the professorat. Here, likewise, he has the superior classes; that is, those preparing for the first prize competitions. He is highly successful and every year has members of his classes enrolled among the laureates of the school.

Among these may be mentioned M. Lemaire, recently returned from a tournée in the Transvaal with M. Paul

Viardot, the violin artist; M. S. Riera, the talented Spanish artist; M. Viñes, likewise Spanish, and whose work has been commented upon here; M. Lheric, son of the distinguished creator of Don José at the Opéra Comique here and of an American lady; M. Wurms, well known in concert work here in Paris; M. Chadaigne, M. La-chaume, well known in the States; M. Malass and scores of other successful musicians. M. Zadora, of New York, is now in M. de Beriot's class in the Conservatoire.

As is known, the examinations of the Conservatoire have always been extremely severe. Recently a new rigor has been added, namely, that any pupil who has been five years in the school without gaining a recompense is obliged to leave the institution for that cause alone.

Most of the pupils in M. de Beriot's piano classes are amateurs, but accomplish most praiseworthy dilettante work.

An admirable progressive measure of M. de Beriot's instruction is that twice a year public concerts are given in the big Salle Erard, where all the regular artists play. The advantage of this in training the young people to public performance cannot be overestimated. Another signal advantage of instruction with him is this: that being directly in touch with the program, repertoire, drill and discipline of the Conservatoire, he is prepared either to carry pupils, so to speak, to the doors of that institution if desired, or is prepared to carry students through exactly the same training by private teaching outside.

Of M. de Beriot's personal talents more will be said hereafter, if, indeed, the above facts do not speak for themselves. It goes without saying that one so closely allied to the world-renowned Garcia school of singing must have essentially valuable qualities of piano tone production.

As a great artist in mind and soul and spirit, as the best of men and most generous and helpful of masters and friends, as a man of instruction, refinement and culture, his position in Paris in the foremost ranks of the élite of the city's art centre sufficiently testify.

It remains but to wish that our young people coming here from the States may seek and find this eminent professor, hitherto too little known, and so enter at once upon the really genuine, true and certain lines of musical art from the very start.

As a composer of educational works M. de Beriot makes no less valuable contribution to the world of music.

A list of these works, with a review of each in its turn, will be taken up here later on.

Clementine de Vere in Opera.

Clementine de Vere, who was with the Grau Opera Company in Canada, scored a decided success wherever she sang. The press gave her many complimentary notices, two of which are reproduced below:

Mme. Clementine de Vere, the well-known soprano who some years ago was several times heard in concert, sang the elaborate solo for Micaela very artistically, and won a triumph with that single number.—The Globe, Toronto, October 23, 1899.

The presentation of "Carmen" at the Grand was a brilliant success. In the title role Calvé was, of course, the feature, and Mme. Clementine de Vere as Micaela found great favor with the audience.—Toronto World, October 23, 1899.

The Wolfsohn Musical Bureau,

SEASON 1899-1900.

131 EAST 17th STREET, NEW YORK.

HIGH CLASS ARTISTS ONLY.

Clementine de Vere, Marie Brema, Marie Engle, Maconda, Sara Anderson, Moran-Olden, Fisk, Watkin-Mills, Williams, Berthald, Miles, Walker, Wilczek, Mannes, Schulz and Clara Butt.

Special arrangement with Mr. Maurice Grau: Artists of the Maurice Grau Opera Company.

VLADIMIR

DE PACHMANN,

The Russian Pianist.

SEASON 1899-1900.

Management: HENRY WOLFSOHN, 131 East 17th Street, New York.

STEINWAY PIANO USED.

Musical Department of Adelphi College.

DR. HENRY G. HANCHETT, Director,

136 Fifth Avenue,

Send for circular.

NEW YORK CITY.

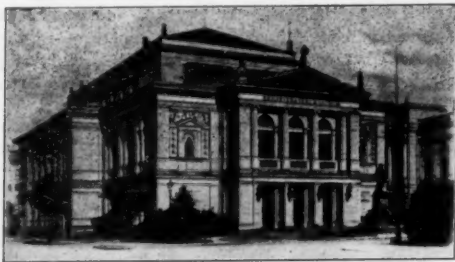
DANNREUTHER

STRING QUARTETTE.

Fourteenth Season, 1899-1900.

Address care of

G. SCHIRMER, Union Square, New York



LEIPSIK, October 15, 1899.

THE musical season is in full blast, and everywhere the orchestral player is seen hurrying to rehearsals, and the late subscriber falling over himself in his great anxiety to be rid of his money. All the large undertakings, such as the Gewandhaus and Philharmonic, are maintaining past traditions in the matter of tickets for foreign as well as German press representatives, and thereby happy in the fact of knowing that the outside world is caring less and less for matters musical in Leipzig. The Gewandhaus is under great expense, and have long ago decided that foreign criticisms exercise a baneful influence upon would-be students at the conservatory.

To prevent undue excitement at that institution, the custom of allowing the student a free admission to the public rehearsals is now limited to once in every two weeks, with the possibility of being done away with entirely next year. For Americans of limited means, this fact must be considered seriously, as it has always been an inducement to the foreigner contemplating a course of study here.

The critic's position here is not an easy one, for in spite of remarks which emanate from the conductors of greatness and those with great aspirations, that a criticism, good or bad, makes no difference to them, they show upon occasion a tendency to rush into print and deny what a critic has written against the reading of an orchestral work, such as the ridiculous position which the conductor of the Philharmonic finds himself in!

All this proves that they are afraid of honest criticism partaking of the nature which tends toward bringing perfection, and it will be a good thing for Leipzig when other critics, as in the case cited above, make up their minds to write in an objective sense, for the majority of them are abundantly capable of expressing an opinion either good or bad as to the merits of a performance.

* * *

Leonora Jackson was the great attraction at the first Philharmonic concert, and repeated the success which she achieved at a Gewandhaus concert last February. It furnishes food for reflection, as to how such a slender and modest girl can infuse so much temperament and naturalness into a performance of the Brahms Violin Concerto.

For the first time in five years the critics are unanimous and lavish in their praise, and accede her a place in the very front rank of living violinists. I am fain to believe that the American verdict will agree in every respect. The orchestral part was not played in a manner to give one unalloyed pleasure, and all the more must we consider Miss Jackson's performance a great one, as Winderstein gave

her very little support. Of the much vaunted orchestral perfection, which one was led to expect, there is nothing to be said, as it was not in evidence. Mozart's "Jupiter Symphony," and two novelties of Goldmark, an overture to the opera, "Kriegsgefangene," and a Scherzo for orchestra were performed.

* * *

At the concert given for the benefit of the knights of the pen, a very interesting program was presented. The Winderstein orchestra played Goldmark's overture to "Sakuntala," under Hans Sitt, and later Reinecke's "Manfred," under the composer's direction, both excellently given. Carl Halir was down for Spohr's Eighth Concerto and Saint-Saëns' Rondo Capriccioso, George Anthes for Schubert songs, and Beatrix Kernic with an aria from "Faust." All three of the artists are first class, and the generous reception accorded them was in every way deserved.

* * *

Carl Panzner, who had such a rousing reception at his farewell performance of Wagner's "Nibelungen," has taken up his new position as conductor of the Bremen Symphony concerts, and reports of his success have already reached us. Leipzig never realized what a really great conductor Panzner is until he decided to leave here, and he has the good wishes of every admirer of healthy and manly reading of great compositions, without too much of personal opinion to the detriment of the composer's intentions.

* * *

Hans Schütz sang the title part of "Hans Heiling" on Monday last for the first time since his return from Bayreuth and again demonstrated his ability as an artist of exceptional powers. It is quite strange that such a fine opera as this is never seems to be performed in New York. Marschner was a great successor to Weber, and from him to Wagner there is but a step. The subject of the "Vampyr" is an odious one, but the music of this work does not deserve the neglect which is accorded to it, as both operas can be heard with profit.

* * *

Among the callers the past week were Dr. Paul Bruns, who represents Leipzig in that bright little Berlin journal, *Kunstgesang*; Vernon d'Arnalle, the pianist; Ernest Jackson, Dr. Martin Krause and Dr. Detlef Schultz, of the *Nachrichten*.

A. K.

Steno-Phonetic System in Chicago.

In consequence of so many inquiries regarding this unique and extremely simple system for reading music coming from the West, especially Chicago, Miss May Florence Smith has appointed Mrs. M. E. Bigelow, Bachelor of Music, and former theory teacher of the Aevey Conservatory, in that city, as her representative.

Miss Smith is the originator of musical stenography as applied to the art of reading music, and completed her work on that subject, issuing three books after nine years' study. The alphabet for transposition is unique in compelling concentration, while a study is transposed at sight into any key desired.

All students stupefied by the falsity of solfeggio practice with numerals are requested to communicate with Mrs. Bigelow for classification.

A Lambert Pupil's Debut.

HARRY GRABOFF PLAYS TO A LARGE AUDIENCE IN MENDELSSOHN HALL.

ALEXANDER LAMBERT is responsible for the development of a number of talented pupils, who, under his guidance, became finished pianists, and now hold an enviable position in the world of music. It is doubtful if he has ever taught one more richly gifted than Harry Graboff, the fifteen year old boy, who gave a recital in Mendelssohn Hall last Friday night. Unless something untoward occur to thwart the career of this boy he will achieve greatness and reflect lustre upon the reputation of his preceptor. Thus far his development has been healthy. His talents have not been forced. He has not been exploited as a "boy wonder" or prodigy. His age was not even mentioned on the program. Solely on his merits as a pianist he sought to win the approbation of his audience, and he succeeded.

Hannah More and several ladies of the straitlaced school once made a formal visit to Mrs. Siddons. "Tell us," said they, "how you produce such marvelous effects? Is it by the abandonment of nature, or the perfection of art?" and other questions of like import. "I cannot say," naively replied the queen of tragedy; "I only know I play as well as I can." When asked at the close of the performance last Friday night, "How do you accomplish such astonishing feats?" young Graboff replied in almost the same words: "I only know I play the best I can." And that was well enough to fill with amazement everyone who heard him in this program:

Variations and Fugue.....Nicodé
Berceuse.....Ilinsky
Aufschwung.....Schumann
Prelude, op. 28.....Chopin
Etude de Concert, No. 1.....Schloetzer
Etude de Concert, No. 2.....Schloetzer
Fantaisie, F minor.....Chopin
Valse de Concert, E major.....Moszkowski

This presentation served to show the abilities of the young pianist in various directions without taxing too much his interpretative powers. Yet, even in the matter of interpretation there were no serious shortcomings. He disclosed an intelligence and maturity of judgment indeed not often found in any save the finished artist. The few trivial faults he betrayed are those of immaturity, which time will rectify.

The distinguishing characteristics of young Graboff's playing, as made manifest in the two Etudes of Schloetzer and in the F minor Fantaisie of Chopin, are an excellent technic, ability to control tone and produce nice gradations, facile finger work and a well developed rhythmic sense. And superadded to these is an accuracy which is well-nigh unerring. The difficulties with which the Chopin Fantaisie is replete had no terrors for the boy, who overcame them without apparent effort. This was perhaps his best work, yet in Chopin's Prelude, op. 28, and in Moszkowski's Valse de Concert, in E major, his performance was nothing short of remarkable, whether the pianist's age be taken into consideration or not.

It is understood that Harry Graboff will soon go abroad to complete his studies. It is predicted that when he returns he will be a fully developed artist.

The next concert of Graboff is to be given in Boston.

Clara Butt.

THE PHENOMENAL ENGLISH CONTRALTO.

HENRI MARTEAU,

THE FRENCH VIOLINIST.

MARCH AND APRIL, 1900.

THE WOLFSOHN MUSICAL BUREAU, 131 East 17th Street, New York.

In America from Oct. 21 to Dec. 9, '99
(under the direction of N. VERT),

Address for Terms, Dates, &c.,

HENRY WOLFSOHN,

131 East 17th St., New York.

GWILYM MILES,

BARITONE.

THE WOLFSOHN MUSICAL BUREAU,
131 East 17th Street, New York.

OSCAR SAENGER,

Vocal Instruction.

Teacher of Josephine S. Jacoby, Contralto; Elizabeth D. Leonard, Contralto; Mme. de Pasquali, Soprano; Sara Anderson, Soprano; E. Léon Rains, Basso; Joseph S. Baernstein, Basso, and other prominent singers now before the public.

STUDIO:

51 East 64th Street, New York.

WILL RESUME TEACHING SEPTEMBER 18.

FLETCHER MUSIC METHOD

(Simplex and Kindergarten).

Originated by Evelyn Ashton Fletcher and indorsed by Dr. Hugo Riemann, Leipzig; Franklin Taylor, William Cummings, Director of the Guildhall School of Music, London; Macdonald Smith, London; Ferdinand Dewey, Philip Sousa, Mme. Hopekirk, Signor Rotoli, John Orth, Jaroslaw de Zielinski, Thomas Tapper, M. Anagnos, Director of the Perkins Institute, and many other prominent musicians and educators in America and Europe.

The aim of the method is to eliminate the drudgery of music study and to give a fundamental, systematic and logical musical education in a natural and pleasurable way. In one year and a half Miss Fletcher has instructed 170 teachers, and the demand for the method is greatly increasing. All the materials required in teaching are patented and can be obtained only by taking the course of study with Miss Fletcher. For particulars respecting normal classes or children's classes apply

Miss EVELYN ASHTON FLETCHER,
1125 Madison Avenue, NEW YORK CITY.

CAROLINE GARDNER CLARKE

Dramatic Soprano.

ORATORIO AND CONCERTS.

EXCLUSIVE MANAGEMENT

CHARLES L. YOUNG,

Suite 819-820 Townsend Building, New York City.

Music in the South.

ATLANTA, Ga., October 26 1899.

THE past week has added an interesting chapter to the history of music in Atlanta. Two events taking place—the De Pachmann concert and the Southern Music Teachers' Convention—will make the time memorial. There has been music in all forms—on organs, pianos, violins, voice, lectures, discussions and even sandwiched in with the lunches given at the convention. Indeed so interesting were all the numbers, and so enthusiastic the delegates, that a Southern Music Association formation has been the outcome of the meeting of Southern music teachers.

The Atlanta Concert Association has been responsible for the movement, for it was through its efforts that the plan was carried out. Mrs. W. L. Peel, vice-president of the Concert Association, was the originator of the idea, and, assisted by W. L. Peel, E. H. Thornton, J. F. Burke and W. Woods White, succeeded in arousing the musicians and musical people of the South.

Fully five hundred delegates were present at the opening exercises Tuesday morning, October 24, at the Y. M. C. A. Hall. After the address of E. H. Thornton, an election of officers for the two days was held, resulting in the selection of Joseph MacLean chairman, Louise Romare secretary, Dr. R. H. Peters vice-president, Clementine McGregor registrar. On a motion from B. C. Davis to establish a permanent organization of the kind for the South, Mr. MacLean named the following committee: Gilmore W. Bryant, G. N. Nelson, R. H. Peters, Kuhrt Mueller and Alfredo Barili.

After the business part of the session was over, several excellent papers were read, followed by a recital in the concert hall. At the close of the program, an informal reception to the delegates was held in the parlors of the building, during which time a substantial lunch was served.

At 2 p. m. the second session was begun. After a call to order from the chair, Mrs. George W. Stewart gave her ideas upon "Music in Women's Clubs." Mrs. Stewart has for three years been leader of the Music Section of the Atlanta Woman's Club, a club of 300 members. Her talk was short and to the point. A general discussion followed. A valuable paper on "Music in the Public Schools" was then heard from B. C. Davis. An interesting as well as instructive work was then read by Mrs. R. Wayne Wilson. This paper was one of the finest of the convention, and needs special mention. After Mrs. Wilson's paper, the convention was invited to the concert hall to hear a second recital. In the evening the prominent members of the association were invited to seats at the De Pachmann recital.

The exercises of the second and last day began promptly at 9:30 next morning. L. A. Bidez, LL. D., was to have led an important discussion, "Some Features of Piano Teaching," but a telegram, received the day before, stated that his presence at the convention would be impossible. Mrs. M. S. Silva then read an interesting paper on "Voice Culture," bringing into play and illustrating some of the absurd ideas teachers often unconsciously give pupils.

On a report of committee to determine upon establishing a permanent organization of music teachers the committee was unanimously in favor of same. An animated discussion arose as to forming an independent body or joining with the National Association. Some advanced the idea that no

benefit could be derived from such association, holding that there seemed to be a sectional feeling existing that had at all times excluded Southern teachers from places on programs at conventions and in other ways, conveying the idea that the body did not wish to increase its numbers. Such a movement was ably opposed by several members of the convention, their stand being that effort had often been made to have Southern teachers appear on the programs, but that such invitation was always declined by reason of engagements or distance to place of meeting.

Upon motion that the Southern Association become a part of the National Association, a vote was put, which resulted in a warm affirmative. A discussion then arose as to having some permanent rendezvous for the body, after which motion and vote resulted in the resolution that convention meet in no place twice in succession. At the election of officers, which followed, Joseph MacLean, of Agnes Scott College, Ga., was made president; Dr. R. H. Peters, of Converse College, S. C., vice-president; Gilmore W. Bryant, of Southern Conservatory of Music, N. C., secretary. The executive committee—to determine upon meeting place, date, program, constitution and by-laws and the question of separate State organizations—of ten members to be announced later.

The business of the convention being over, the last recital took place. "Quality versus Quantity," a brilliant and entertaining lecture by Mrs. T. J. Simmons, of Shorter College, followed by a vocal illustration from her pupils, began the recital. A regular program was rendered, after which Mr. Thornton, as president of the Concert Association, expressed his thanks to the delegates for their entertainment, not only to the musicians and citizens of Atlanta, but of the entire South as well. Mr. Bryant gracefully responded on behalf of the visitors, and after a dismissal by the chairman the Convention of Southern Music Teachers, already grown into a national convention, came to a close.

NOTES OF THE CONVENTION.

Dr. Peters' talk on "Choral Music in the South" was one of the gems of the convention. He urged upon the teachers and directors present the necessity of forming such bands in their towns, also as to the kind of music and result coming from faithful attention to detail.

"The Fletcher Kindergarten Method," a paper sent by Annie Ulrich, of Wilmington, and read by Mrs. Peel, was listened to with deep interest. The idea of introducing music in kindergarten classes is beneficial from every side, principally of finding out early in life if a child have talent for music instead of after, perhaps years of practice, to discover that there is no foundation, and that so much time and money have been wasted.

The "private seance" given by Mrs. Simmons to a chosen few was heartily enjoyed. Her "Ave Maria" was sung in sweet and prayerful style, and her crescendo showed to what extent the musical voice could reach and diminish.

The playing of Kuhrt Miller, of the Conservatory of Berlin, was fine. His intonations, smoothness, delicacy, made his work one of the successes of the convention. The singing of Blanche White, Boston, was another gem of the convention—indeed, the convention itself might represent a circle of brilliants, each fitting in an individual setting. Miss Leila Wheeler, of the Gainesville Conservatory of Music, was another of those whose singing will be remembered. Her song, "Springtide" (Becker),

brought great applause, but the singer did not give an encore.

DE PACHMANN'S CONCERT.

The De Pachmann concert was a success—a beautiful, melodious success. There were no encores. Everyone was satisfied, quieted, even soothed, and under such a spell did the man keep his listeners, that only once were they called out of this delicious hypnotism. R. T. R.

Clarence Eddy's Tour.

Clarence Eddy, the organist, continues his successful tour. Wherever he appears he plays to large audiences. Here are some additional press notices:

Of the musical treats which the Chadwick Club has given the music loving residents of Lawrence, none was of more merit than the concert in Trinity Church last evening by Clarence Eddy, the celebrated organist. A musician who has won the plaudits of critical audiences both at home and abroad, his appearance here attracted a large and enthusiastic gathering. He delighted his hearers with a program of classical compositions and his masterly execution was such as to afford rare pleasure to the appreciative musical ear.—Lawrence (Mass.) Daily Eagle.

Mr. Eddy substantiated the splendid reputation which preceded him. His admirable technic and the sublime finish of his registration in the most difficult compositions held his auditors almost spellbound. He was enthusiastically applauded after each rendition and at the close of the concert was given an ovation.—Lawrence (Mass.) Daily Sun.

Clarence Eddy, the celebrated organist, who has received high compliments from some of the best music critics, both at home and abroad, was the centre of interest. A large and appreciative audience assembled at the church last night to listen to his superb playing. They were not disappointed. The recital was one of classical composition, which was executed in masterly style.—Lawrence (Mass.) Daily News.

The organ recital yesterday afternoon at the First Universalist Church by Clarence Eddy was a rare musical feast, such as the public has learned to expect whenever the Middlesex Women's Club advertises a musical attraction. Taken as a whole, the program was highly satisfactory to lovers of good music, who appreciate the chance to hear, in our own city, so thorough an artist as Mr. Eddy.—Lowell (Mass.) Citizen.

Mr. Eddy's reputation is international and he is recognized as one of the foremost organists in the world. The program which he rendered was one to suit the most catholic taste, varying from the opening number, a Fantasia and Fugue by Bach, to excerpts from a symphony of that distinctly modern composer of the French school, Camille Saint-Saëns. Mr. Eddy displayed much dignity and individuality in his playing, which was devoid entirely of airs and mannerisms. His wonderful technic was fully demonstrated in the Bach Fugue, and particularly in the little capriccio, "La Chasse," which is totally unadapted to the capabilities of the instrument.—Lowell (Mass.) Mail.

Clarence Eddy, for many years acknowledged chief among American organists, delighted an audience that was limited only by the size of the auditorium at Union Church last night.

The concert may be summed up in one word—pleasing. Mr. Eddy's selections thoroughly delighted the large audience, which made manifest its appreciation. Of Mr. Eddy's admirable technic and thorough knowledge of the organ, nothing remains to be said. The universal sentiment of those who attended was: "Come again, Mr. Eddy."—Worcester (Mass.) Spy.

Clarence Eddy, America's foremost organist, played in Union Church last evening to as many listeners as could be comfortably seated in the church. Organ recitals are so rare as to be specially attractive, and Mr. Eddy's audience was strictly musical and appreciatively critical. It was his first appearance in Worcester since 1891, when he played at the festival, and that was really the last time that a great organist has played on a Worcester organ.—Worcester (Mass.) Telegram.

ADELINA

MURIO=CELLI,

Vocal Instruction.

Teacher of the eminent artists, EMMA JUCH, MARIE ENGLE and ELEANORE BROADFOOT, the latter just engaged by Grau, Metropolitan Opera, three years.

Other prominent pupils on the operatic and concert stage: Minnie Diltney, Nella Bergen, Dorothea Morton, Charlotte Walker, Amanda Fabris, Anna Russell, Marie Groebel, sopranos.

18 IRVING PLACE, NEW YORK.

Miss ANNA E.

OTTEN,

VIOLINISTE.

Exclusive Management

CHAS. L. YOUNG, Townsend Building, New York.

Miss CLARA OTTEN, Pianiste, Pupil of CLARA SCHUMANN.

Ensemble Accompaniments; also Pupils.

Studio: 44 East 51st Street, New York.

M. I. SCHERHEY,

VOCAL INSTRUCTION.

Church—Oratorio—Concert—Opera.

Formerly Director of the Scherhey Musical Conservatory in Berlin

Studio: 779 Lexington Ave., near 61st St., New York.

CHARLES L. YOUNG.

SUITE:

819-820 Townsend Building,

Broadway and 25th St. NEW YORK CITY.

.....

MANAGER

Distinguished Artists
and Concert Tours.

EXTRAORDINARY TOUR

Of the Eminent Concert Organist,

CLARENCE EDDY.

For Open Dates and Terms, address

LOUDON G. CHARLTON, Manager,

522 Fine Arts Building, CHICAGO.

Or, The Royalton, NEW YORK.

Arthur van Eweyk,

BASS-BARITONE.

Recently from Berlin. Engaged for THOMAS ORCHESTRA, Apollo Club, Chicago, and Evanston Choral Society.

Under Management: BENNETT GRIFFIN,

224 Wabash Avenue, CHICAGO.

Liederkrans, St. Louis, Recitals, St. Paul and Minneapolis, November 4 and 6.

S. C. BENNETT,

Vocal Instruction.

Method unexcelled for purity of tone production.

Teacher of Mme. GENEVRA JOHNSTONE-BISHOP and other prominent singers.

Studio: 827 Carnegie Hall, NEW YORK.



STEINERT HALL, BOSTON, Mass., October 29 1899.

THIS week has made me think of a locomotive that backs up for a half mile or so preparatory to making a pull up a fearful grade. And a fearful grade it will be, notwithstanding the intense calm of this week, broken only by the Kneisel concert on Monday evening and the usual Friday and Saturday Symphony concerts.

* * *

A number of newspaper clippings sent in to me this week present a small topic of interest. Does anyone realize how few people know the value of a clipping or what makes it valuable?

A newspaper clipping without the name of the paper and the date of its appearance is not even worth the paper it is printed on. Young artists and people in public life make every effort to secure a paper that may contain a notice, the notice will be cut out neatly and sent as reference to said artist's ability, and the one to whom it is sent, knowing that the only value of such a notice is where it came from and when it appeared, relegates it to the waste basket without even reading it. For, let me say again, without date and name of paper it means absolutely nothing.

While compiling a history of the music of San Francisco for one of the National Editions of THE MUSICAL COURIER several scrap books were placed at my disposal. Now these books would have been of immeasurable value, as they contained clippings and programs from 1848 through twenty or thirty years, but these magnificent records were utterly useless, totally valueless, as they contained not even the year in which they appeared, let alone the names of the papers from which the clippings were made.

Perhaps one of the most interesting collections to make is that of clippings and concert programs, and when one is interested in such a collection, why not do it correctly, so that if ever it be called into requisition to build history upon, its value will not be gone, and it will be a trace and reliable record of when, where and how.

* * *

The Symphony concert presented by way of novelties Miss Clara Butt, the English contralto, and Humperdinck's "Moorish Rhapsody."

Miss Butt met with a hearty welcome and made a distinct success, notwithstanding the fact that her vocal methods are not beyond criticism (whose are?). She has a beautiful stage presence and her voice is a marvelous or-

gan, one which would be worth hearing and admiring were she totally devoid of training.

These are the first appearances in America of this singer and predictions are in order. Whatever may or may not be said of her, she will always give the utmost satisfaction, as she has a magnificent voice, a goodly amount of temperament and dramatic delivery and a charming, winning way which captivates her audiences. She brought to my mind more forcibly the voice of Madame Trebelli than anyone else I have ever heard, as it has that genuine contralto quality almost masculine in its fullness and depth.

In selections Miss Butt was not altogether happy, as the Goring-Thomas number is not for a Boston Symphony concert, though for recital or salon it will pass; however, through this number Miss Butt revealed more fully her voice, her possibilities and her charms than through the more severe Gluck Aria.

The "Melusine" overture is always graceful, and the Boston Symphony Orchestra always accentuates such graces and delicacies.

The "Moorish Rhapsody" was intensely interesting, notwithstanding what would have been unhearable monotony under less skillful orchestration, which was, in fact, the entire charm of the work. The second movement would have been banal, and the third movement but a repetition of what had preceded it, but for the master hand of the orchestration.

On the depth of my reverence and love for Mozart, the purist, the example to all that followed him, I feel almost ashamed to acknowledge that, struggle as I might against the sensation, for the first time in my musical life I felt that the symphony of last night was old fashioned to a marked degree; that the life blood no longer surged through it; that it was a ghost-like reminder of the past rather than a living, breathing present that Mr. Gericke gave us. Not as an iconoclast do I realize this passing of Mozart, if so strong an impression may be permitted me, but with a sincere regret that life has wrested us far from the enjoyment of that peaceful purity, and in keeping with the turbulence of the times we must have more complexity to satisfy the brain or emotions of to-day.

The presentation was classical and exhaled the atmosphere of the dead day, which, if only by contrast, should have interested me the more. If Wagner and Brahms have taken this away, will they ever give enough to pay for that which they have taken, or is it possible that modern methods of presentation would bring the past closer to us. This suggestion, or rather thought, is, I know, even more unpardonable than the first statement made, but I can only say: "It is the truth; God help me, for I cannot help myself; here I stand."

The program:

Overture to the Legend, Die schöne Melusine, op. 32..Mendelssohn
Air, Divinités du Styx, from Alceste.....Gluck
Moorish Rhapsody.....Humperdinck
Song, My Heart Is Weary, from Nadeshda.....Goring-Thomas
(First time in Boston).

Symphony No. 25 in G minor (Koechel No. 183).....Mozart

The overture to Siegfried Wagner's "Der Bärenheuter," and Mark Hambourg in Rubinstein's fourth piano Concerto, are on next week.

* * *

The first concert of the Kneisel season occurred on Monday night. The change of personnel in this quartet,

in the second violin, was a topic of much interest and not a little curiosity. It is only fair to state that Karl Ondricek, who has assumed this instrument, is a player of marked temperament and has not as yet passed under any dominating influence. It is rather doubtful that he ever will, though time often brings this condition about. It is not detracting from Roth, under the circumstances, to say that new blood, especially temperamental blood, often improves an organization, and this certainty seems to have been the case with the Kneisel Quartet.

Miss Lotta Mills was the assisting artist, and the presentation of Brahms piano and violin Sonata in A major, op. 100, was really interesting, and as it is a notably lucid composition, even a first hearing proved it interesting and beautiful. The rest of the program consisted of the Haydn "Emperor" Quartet and the Beethoven B flat major.

The next concert will occur Monday evening, November 20.

* * *

The Handel and Haydn Society has begun rehearsals of "Judas Maccabaeus."

* * *

Gwylm Miles will sing the part of Satan in the production of Horatio W. Parker's "St. Christopher," to be given by the Cecilia in December. Mr. Miles has an army of admirers in Boston.

* * *

This will be essentially a pianist's week, beginning with De Pachmann at the Municipal Concert to-night, three De Pachmann recitals and Mark Hambourg, who is to appear with the Boston Symphony here, after which he will go on a tour with this organization.

* * *

Several announcements of piano recitals have been made among which are Katherine Ruth Heyman, November 25; Heinrich Gebhard, November 16 and 27; Arthur Whiting, in Allston, four Sunday afternoon recitals; the Faellen Piano School, in Steinert Hall, November 20; Carl Baerman and Franz Kneisel, Association Hall, November 28.

* * *

The last named artists will be the first to open the course of music students' chamber concerts, which is a course presenting an exceptionally interesting series of concerts. Elsa Ruegger, whose remarkable success with the Boston Symphony has made Bostonians most desirous of hearing her in recital, will give this opportunity through the promoters of this series.

* * *

Soloists for the second Municipal Concert will be Luise Leimer, contralto, and David Bispham, baritone.

* * *

A violoncello recital will be given November 10 by T. Handasyd Cabot, assisted by George A. Copeland, pianist.

* * *

The opening of the Columbia, under Georger Lederer, of New York, will be deferred until November 6 instead of November 1 as at first intended, and great preparations are

JOSEPH S.

BAERNSTEIN,

The Great American Basso.

Exclusive Management

A. WILLIAMS FISHER,

36 East 32d St., New York City.

MME.

EVTA KILESKE

DRAMATIC SOPRANO.

..... Oratorios a specialty.

Management of

VICTOR THRANE,

Decker Building,
NEW YORK.

MR. VICTOR THRANE

HAS THE HONOR
TO ANNOUNCE

ENGAGED AS SOLOIST

BY THE

NEW YORK PHILHARMONIC ORCHESTRA,
BOSTON SYMPHONY ORCHESTRA,

CHICAGO " "

PITTSBURG " "

CINCINNATI " "

ST. LOUIS " "

J. V. GOTTSCHALK, Representative.

MISS LEONORA

JACKSON

THE AMERICAN VIOLINISTE.

Address: 33 Union Square, W.,
NEW YORK.

1899

1900

RIVE-KING

America's Famous Pianist.

RECITAL TOUR,

November to March,

UNITED STATES AND CANADA.

For Dates and Terms apply to . .

GEORGE W. COLBY, 10 East 14th St., NEW YORK.

WISSNER PIANO USED.

being made to make a glowing success of this enterprise. The first play to go on the boards will be "The Man in the Moon," and great things are expected, for this form of light musical amusement should prove attractive in Boston, that has nothing of this sort in a permanent way. The local management is in excellent hands, and once started it will probably be as successful as the Casino, of New York.

A young Bostonian who has distinguished himself is William Lyman Johnson, who has just written the music for Henry Jewett's presentation of "Choir Invisible," and the consensus of opinion gives unstinted praise to his work. Having a knowledge of the score, I feel at liberty to add some remarks to what has already been said, although I have not seen the production.

Mr. Johnson has caught the atmospheric coloring and uses the leit motif to a considerable extent, the entr'acts are not degraded by low coon songs, but are written expressly for this play in the form of overtures, intermezzi, chorales, &c. The characteristics of the characters in the play are followed closely with descriptive music, and throughout the music is symphonic with the drama.

Mr. Johnson has a marked talent in this direction, and to what extent might not the drama be improved if music of its own atmosphere were used instead of breaking in to such plays as "Cyrano de Bergerac" or "More Than a Queen" with the music of the present as used by the theatre orchestra of to-day.

A song recital is promised by Francis Rogers, of New York, some time during November.

November 22 is the date set for the song recital of two of Boston's most enjoyable singers, Aagot Lunde, contralto, and W. A. Howland, baritone.

After spending most of the summer in Boston with her husband, Mrs. Louise Lanie Blackmore has decided to remain and resume her professional work here, Mr. Blackmore having concluded to complete his course at the University School of Medicine instead of finishing in New York, as he at first thought to do.

Mrs. Blackmore will be available for oratorio, recitals, concerts and a limited number of pupils, as before her removal to New York. Her recital programs have borne the favorable criticism of Boston's best critics. Some of Mrs. Blackmore's pupils have already returned to her, and no doubt others will follow as soon as the decision, so recently made, becomes known.

Mrs. Blackmore's many friends in New York are regretting her decision. Especially is this true in All Saints Memorial Church, in Lakewood, where for two years she has delighted the large congregation and where she was re-engaged for the coming year. Last winter Mrs. Blackmore had the pleasure, at the home of a mutual friend, of reading the music of "Hiawatha" with the composer, Frederick R. Burton, who was enthusiastic in praise of her brilliant voice and dramatic rendering of his work at sight, and in a letter to Mrs. Blackmore a little later he wrote, "Your reading of the 'Hiawatha' music, with quick perception of the composer's intent, was little short of marvelous."

Mrs. Blackmore is a member of the Society of American Musicians and Composers (the old Manuscript Society of New York) and of the Women's Philharmonic Society of New York, which came into existence last May with a charter membership of 250, of whom Mrs. Blackmore is one. She was also in this latter society elected on the executive council of the vocal department of the society, and in its several meetings has sung, with enthusiastic

reception, before its membership, which includes the best known women musicians in New York. Until further notice Mrs. Blackmore may be seen or addressed at 15 Worcester square. Appointments for interviews and terms for engagements or lessons will receive prompt attention.

EMILIE FRANCES BAUER.

Boston Music Notes.

BOSTON, Mass., October 28, 1899.

THE following pupils of Norman McLeod have been engaged for church positions this October: For the new quartet at the First Church, West Somerville, Miss Edith Tilton, soprano; John Mathews, tenor, and C. D. Waterman, bass; J. Russell Abbott, tenor, at the Longwood Unitarian Church; Mrs. Mabel Pearson, alto, First Baptist Church, Newton; Miss E. E. Pettingill, alto, Congregational Church, Jamaica Plains, and Miss Mary Porter Mitchell, solo alto, at Trinity Church, Boston. Mr. McLeod is also to be congratulated on the success of his pupil, Mrs. Ernestine Fish, in Berlin.

Among the popular young singers of Boston may be mentioned Miss S. Marcia Craft, whose engagements, in addition to the one of October 6, at Burlington, Vt., in "The Creation," with Evan Williams and Fred Martin, under Jules Jordan, are: October 30, Lewiston, Me., with Clarence Eddy; November 9 and 10, "The Crusaders" and miscellaneous concert at Randolph, Vt.; November 21, return engagement in Providence, R. I., for the "Golden Legend," given by the Arion Club; November 22, "The Creation," Woonsocket, R. I.; November 27, Gloucester, with H. G. Tucker. Miss Craft is a pupil of Charles R. Adams.

Miss Nellie Robinson, a pupil of Mme. Gertrude Franklin, has gone to Galveston, Tex., for the winter, where she will have a studio and take a limited number of pupils. Mme. Franklin writes of this young teacher: "Miss Nellie Robinson has a beautiful soprano voice. She has learned my method of breathing and tone production, and is thoroughly capable of teaching it."

The Cecilia has added to its members this fall some very valuable singers, among them Weldon Hunt, the baritone, who sang an aria superbly at a recent rehearsal; two very fine altos, Miss Staniway and Miss Mary Porter Mitchell; Dr. D. Crosby Greene, Jr., the tenor of the First Baptist Church, and several excellent sopranos. The Cecilia's list of active members contains many names which have become famous in the musical world.

The Faellen Piano School announces a recital for Monday evening, November 20, in Steinert Hall.

The violin pupils of Hermann Hartmann will give an orchestral recital in Steinert Hall on the evening of Thursday, November 23.

The song recital given by Miss Gertrude Walker, with the assistance of H. G. Tucker, pianist, at Academy Hall, Salem, last week, was a musical and social success, and the high character of the program gave ample scope to the skill of the artists. The local papers had only praise for this young singer, as may be seen: "Miss Walker has a fine, melodious voice of unusual compass and her execution is smooth and flawless. In the opening number, 'Casta Diva,' from the opera 'Norma,' Miss Walker sang the legato movement beautifully, and the brilliant second part, 'Ah Bello,' gave excellent opportunity for the display of the flexibility of her voice. That she has great versatility in style was shown by her dramatic interpretation of Schubert's 'Erlking,' which was sung with breadth and power. This was her strongest number, and it met with hearty approval. The two dainty French songs with their rippling accompaniments were fascinatingly given and formed a striking contrast to the 'Erlking.' The modern songs in English were effectively and admirably sung, and the famous 'Swiss echo' song, with its beautiful cadenza, was given with great effect. It is rare that the qualities of a lyric and dramatic voice are successfully com-

bined in one singer, and the possession of these qualities shows that Miss Walker is an artist of rare ability."

Twelve evenings and four matinees is the portion doled out by the Metropolitan Opera House Company for opera in Boston, commencing December 4. As was the case last year, the prices rule sufficiently high to insure small audiences and half empty houses.

George W. Proctor returned from his European trip on Thursday. During his absence Mr. Proctor visited Venice, Rome, Paris and London. He has resumed his class and is in his studio every morning.

Miss Alice Burns sailed for Europe on Friday night. She goes to Paris to add the French reputation and finish to the admirable work of Frank E. Morse, her present teacher.

F. W. Wodell, baritone, is to give a recital in Chickering Hall on Wednesday evening, November 1, at 8 o'clock, assisted by Miss Florence Purrington, violinist, and Miss Louise Emilie Waitt, pianist. The program includes a number of new songs, among them three unpublished ones by Boston composers.

A violoncello recital will be given by T. Handasyd Cabot on Thursday afternoon, November 9, in Steinert Hall. Mr. Cabot will be assisted by George A. Copeland, Jr., pianist. The program will include a sonata by Asoli, an old Italian composer of the time of Beethoven, and soli by Bach, Schubert and Chopin and a sonata by Rubinstein.

On the evening of October 31 the remodeled organ at Shawmut Church will be formally opened with a concert by Henry M. Dunham, organist, assisted by Miss Gretchen Schofield, Miss Annie S. Parker, W. S. Hawkins and Charles Delmont.

The song recital of Miss Aagot Lunde and W. A. Howland, baritone, in Steinert Hall, has been set down for the evening of November 22. Mr. Howland is a baritone who has gained much credit through his work as soloist at the Worcester Festival and with the New York Oratorio Society. He has been en tour with the Boston Festival Orchestra, and last year sang at the Bach concerts given by H. G. Tucker.

Mrs. Ratcliffe Caperton.

Owing to the great pressure of work in Philadelphia and Ogontz, Mrs. Ratcliffe Caperton, the well-known voice teacher, has been compelled to relinquish her New York studio, giving all her time now to Philadelphia. This step was imperative, owing to the fact that her work has so greatly increased. Her pupils are coming from all over the country, and when she left New York many of her pupils decided to go to Philadelphia to continue studies in the Quaker City. Mrs. Caperton is recognized as one of the most successful of American teachers in the correct placing of the voice. She is the American representative of Lamperti, and has been wonderfully successful.

Rivé-King's Recital Tour.

Madame Rivé-King, the pianist, will soon start on a recital tour which will carry her to many of the larger cities. Her engagements are so numerous that she will be kept busy until late in the season.

This is one of her sample programs:

Variations on a Theme by Paganini, Books 1 and 2, op. 35.....Brahms
Sonata, E flat, op. 27, No. 2.....Beethoven
Prelude and Fugue, A minor (transcribed by Liszt).....Bach
Fantaisie, op. 17.....Schumann
La ci darum la mano, op. 2.....Chopin
Polonaise, A flat.....Chopin
Etude, C sharp minor.....Chopin
Chanson Arabe.....Bach
Valse Caprice.....Rubinstein
On Blooming Meadows.....Rivé-King
Rhapsodie Hongroise, No. 6.....Liszt

In all of her recitals and concerts this season Madame Rivé-King will play the Wissner piano.

CABLE ADDRESS: TAMSART, NEW YORK.
TELEPHONE: 2216 38TH STREET.
CORRESPONDENTS IN: LONDON, PARIS, BERLIN, MILAN.

MUSICAL AND DRAMATIC BUREAU.
Managers of Operatic and Dramatic Attractions Furnished with Artists. COMPANIES FORMED.

THE LARGEST LIBRARY OF MUSIC IN THE WORLD

LYCEUM AND VAUDEVILLE BUREAU.
Representative Entertainers and Instrumentalists Supplied FOR SOCIAL FUNCTIONS AND TO CLUBS.

THE ARTHUR W. TAMS CIRCULATING MUSICAL LIBRARY
109 WEST 28th STREET, NEW YORK.

CHURCHES, VOCAL SOCIETIES AND CLUBS
Supplied with MUSIC of every description on rent. WHY BUY music when you can save money by renting it!

THE ONLY COMPLETE LIBRARY OF MUSIC IN AMERICA

CIRCULATING LIBRARY DEPARTMENT
Scores, Librettos and Orchestral parts of all Operas, together with "excerpts" in various keys, for sale or rent.

SOLE AGENT FOR THE ROYALTY OPERAS OF
GOLDMARK AND CONRIED, FRANCIS WILSON, J. CHEEVER GOODWIN, W. W. FURST, G. A. KERKER, RICHARD STAHL, LOUIS HARRISON, WOOLSON MORSE, C. A. BYRNE, AND THE EXTRAVAGANZAS OF DAVID HENDERSON AND E. E. RICE.

Fifteenth Semi-Annual Tour.



SOUSA AND HIS BAND.

October 30 to November 4, inclusive,
National Export Exposition, Philadelphia.
Return Engagement.

General Offices: Astor Court Building, New York.

De Pachmann in Boston.

BRIEF reference has already been made in these columns to De Pachmann's success in Boston. To show how great that success really was, it is necessary to reproduce some of the criticisms which appeared in the Boston papers:

Mr. de Pachmann plays the piano. Under his sensitive, magic fingers the much-abused, grossly misunderstood instrument becomes a responsive being of poetic sympathies. For he knows the limitations of the piano. He does not attempt the impossible, marvelous as his technic is. He is content with the piano, and with the limitations of it; he does not try to turn it into something grander; he preserves and glorifies the very characteristics which to many are as a stumbling block. He does not force tone to obtain striking contrasts; but he makes his effects by exquisite gradations of tone, all of which are within the natural scheme of colors; and, indeed, he is such a master of color that you are at first inclined to overlook the fact that he is also a most cunning draughtsman; and, furthermore, such is the supreme equality of his fingers, so highly developed is his technic, that in the astounding ease of his performance you often are slow to recognize the man's remarkable mastery of detail and the infinite pains taken by him to make each inch of gorgeous canvas contribute to overwhelming effect.—Philip Hale, in Boston Journal.

The Pachmann of to-day is unique and charming. He puts to flight the memory of every other pianist who has played to us—I except none. If there is a Wizard of the Pianoforte, it is he. He makes of the instrument a living and throbbing being; the marvelous tones, the velvety scales; the flawless technic—all seem to come from the man and the piano as one, so amazingly are they joined in the friendship of art. There is nothing for the hearer to do but give himself to the witchery of the hour and be grateful for the rare gift of the gods.

In his own field, where none can presume to keep within hailing distance of him—the field of Chopin music—De Pachmann is as superb as ever. The noble sentiment, the surpassing tonal loveliness, the perfect superiority to every sort of technical difficulty are in no wise impaired. To hear him play yesterday's mazurka, or waltz, or "study in thirds," was a liberal education in rhythmic art. After a great performance of the C sharp scherzo, the pianist gave as an encore piece Weber's "Perpetuum Motum," and played it with overwhelming virtuosity.

I feel that this is a review of superlatives, but in dealing with such a man they are unavoidable.—Wilder D. Quint, in Boston Traveller.

His playing shows the same faultless technic, exquisite and velvety delicacy of touch and refinement that marked his previous work. In Chopin he is specially delightful and satisfying, and probably no living pianist is his equal as interpreter of works by this master. The ease with which he executes the most difficult and dainty passages is as amazing as ever, and the performer appears to be in his element when playing the Chopin music. His arpeggios fall in dazzling showers, and his staccatos in pianissimo are notably crisp, clear and even in tone.—Boston Globe.

There is scarcely any change in Mr. De Pachmann's manner or style of playing from that observed in him at former recitals, though perhaps there were less eccentricities than usual. De Pachmann is a specialist with well-defined limitations, but in certain works of Chopin he is at his best, and practically without a rival, as in the impromptu, studies and preludes.

His wonderful tone coloring and beauty of touch make such defects usually less apparent to the listener, and his playing was much enjoyed by a very large audience.—Boston Post.

De Pachmann returns to us while memories of those who came after him are still green and lush, and a rehearing of him gives rise to a very strong conviction that he is the one genuine artist, the one really great pianist of them all.

On his earlier visit here he made it difficult to appreciate his true worth by an indulgence in eccentricities that diverted attention from his playing, and rendered it almost impossible to take him seriously; and at last people went to his concerts as much for the purpose of "enjoying the fun" as to hear him play. Yesterday there was none of this, and there was nothing in his bearing to distinguish him from other artists possessed of a due sense of the eternal fitness of things, and the result was an undisturbed delight, and something very like a large surprise at the exquisite quality, the fine intellectuality, the splendid flexibility of style and the unsurpassable beauty and perfection that characterized his performances.

The brilliancy, the clearness and the grace and fluency of his technic, the purity, evenness and limpid smoothness of his scale playing and the warm singing quality he brings from the piano are indescribable; and whereas before his style seemed weighted down by affectations, on this occasion there was not a trace of them.

It was a wonderful recital, a liberal education in all that can be

insisted upon as true piano playing in its highest and best exemplification.—Boston Herald.

The great artist was greeted by a very large and steadily enthusiastic audience, nearly every seat in the hall being filled, and the applause was of the heartiest description. Not satisfied with the already overlong list, the audience demanded something over and above at the end, to which demand the pianist at last acceded.

Mr. de Pachmann's exquisite playing of the first movement of the Weber Sonata left something to be desired, exquisite though it was. The fresh, naive, open-air romanticism of Weber—so different from that other romanticism of Chopin's—was surely there in all its beauty; but one missed something of Weber's brilliancy and dash. It did not seem as if the pianist were putting any merely academic restraint upon himself, but rather as if, in voluntarily transporting himself to a now bygone mode of musical expression, he were a little too conscientious in guarding himself against a temptation to modernize. This was the first impression; but, with his playing of the succeeding movements, one began to feel that this impression had been wrong, and that the only real trouble with the first movement was that Mr. de Pachmann had not got well warmed to his work. His playing of the Andante, Menuetto and Rondo Finale—especially of the last—reached the summit of sympathetic beauty; here was Weber, and the whole Weber!—W. F. Aphthorp, in Boston Transcript.

The first of the De Pachmann recitals of the present season took place yesterday afternoon in Steinert Hall. The occasion was notable not merely because of the reappearance of an artist who has made a special field for himself in which he reigns almost supreme, but it was also noteworthy for the fact that to some extent the artist made a departure from that field.

Yet what can be said that has not already been said of the artist's thorough appreciation, sympathy, delicacy and art? They deserve superlatives, but they have already had them many, many times in these columns. The superlatives, however, must be mainly devoted to the Chopin group.

Nothing could be finer or prettier than his rendering of the Second Impromptu. Much, too, could be said in praise of the light passages in the Schumann numbers; but in the more resonant and virile passages M. De Pachmann leaves something lacking. In the Weber Sonata it seemed as if the pianist were disposed to take too grave a view of the German composer's work. At times the effect was almost dirgelike. The Mendelssohn Rondo was by no means faultless.

Altogether, the artist of to-day is a pleasant improvement on the artist of a few years ago, attractive as the former was. His charm is greater, his art more compelling.

The hall was unusually full, and the auditors were more than enthusiastic, as was shown by the long-continued applause, to which the pianist was at last obliged to respond.—Boston Advertiser.

Adele Lewing-Stiefel.

As was mentioned in last week's paper, Miss Adele Lewing, the pianist, was married October 19 to Dr. B. W. Stiefel, of New York. Dr. Stiefel is connected with the Vanderbilt clinic of the Columbia University. He is an excellent violinist, and is brimful of music. Mme. Adele Lewing-Stiefel will not abandon her professional career on account of matrimony, but will continue to teach and play. She expects, indeed, to do more concert work this season than she has done in several years. Her present address is No. 127 East Seventy-third street, New York.

Joseph B. Zellman.

This basso cantante, whose singing has been commented upon often in this paper, has accepted the directorship of the vocal department of the Mollenhauer Conservatory of Music. Mr. Zellman has entered upon the discharge of his duties full of enthusiasm, for the prospects of the conservatory seem exceedingly bright. In his classes are some talented singers, who, under his guidance, will doubtless accomplish much. Mr. Zellman has not relinquished his church work, being still the basso of St. Paul's Church. He also directs the Cantata Singing Society, of some seventy-five voices, which meets every Wednesday night at the Conservatory Hall. In connection with this society F. T. Mollenhauer has organized an orchestra, which meets every Friday night in the same place. Besides all this work, Mr. Zellman will fill many concert engagements this winter.



CINCINNATI, October 28, 1899.

THE new cathedral organ will be dedicated to-morrow evening. A description of the organ is given by the builders as follows:

"The distinctive features which have most to do with its superiority are its voicing, its electric mechanism, its connections and its facilities for control. The five departments of the organ—namely, great, swell, choir, pedal and echo organs—are all controlled and played from the key-box in the gallery, which is located some distance in front of the organ, in order to enable the organist to better direct the choir, as well as to hear the organ more as the congregation hears it. All the connections of the organ with this keybox are effected by the agency of electricity through a small cable of wires, so that, no matter how remotely situated any of these different departments may be, the response is absolutely instantaneous.

"The electric action consists simply of an ingenious form of contact at the keybox, an electric magnet within the organ and a small connecting copper wire. In operation the depressed key makes a contact and allows the current to pass along the wire to the magnet near the pipe, attracts its armature, which is also a pneumatic valve, allowing compressed air to open a valve permitting air from the bellows to sound the pipe. All this is done instantaneously, so that there is no hesitation between the touching of the key and the resultant sound from the pipe. The electrical energy for the entire organ is generated through a small storage battery charged by the regular lighting current. Two sets of storage batteries are supplied, so that one is always held in reserve fully charged, and by means of an automatic switch can immediately be brought into requisition as an effectual safeguard against any stoppage of current.

"The organ is equipped with an unusually large number of electric couplers which do not visibly affect the keys, so that all interference with the fingering is avoided. There are also most useful devices for the adjustment and control of the stops, the crescendo pedal being especially effective, as it allows the organist to graduate the tone from soft to full organ and the reverse without taking his hands from the keys.

"In addition to the swell organ being inclosed in a swell box, the choir and part of the great organs are also inclosed in a separate box, thus placing the majority of the organ under absolute control as regards expression, making it possible for the organist to vary the strength of tone by very delicate gradations or to make a crescendo or diminuendo of startling intensity. Besides this a beautiful and novel effect can be produced by gradually closing one box while opening the other.

"A unique feature connected with this organ is the introduction of an echo organ, which is situated several hundred feet away from the main organ, and has a marvelous effect, incredible to those who never heard one, as it renders possible the most delicate shading of tone and the effect of distance which cannot be obtained in any other way, the mys-

Metropolitan Opera House, Sunday Ev'g., November 12,

Charles L. Young PRESENTS

MME. NEVADA, THE WORLD FAMED PRIMA DONNA.
AND

MME. ROSA LINDE, The Noted American Contralto,

ANNA E. OTTEN, Violiniste,

SIGNOR ALBERTI, The Great Italian Baritone,

THUEL BURNHAM, "The American Paderewski."

TOGETHER WITH AN ORCHESTRA OF SIXTY.

Seats now on sale at Schubert's, 23 Union Square, and Box Office, Metropolitan Opera House.

terious tones of the "vox humana" suggesting to the listeners a choir of angels."

Three organists will participate in the dedication: Miss Eugenie Busken, Anthony Morgenschweis and Wm. H. Reussenzehn. In the program they will be assisted by Philip Hart, violin, the Cathedral quartet and members of St. Peter's Cathedral choir. The quartet is composed of the following talent: Miss Josephine Wuebben, soprano; Miss Ida Bolser, alto; Charles P. Webber, tenor, and T. J. Sullivan, bass. The members of the choir are as follows:

Sopranos—Miss Lulu Beach, Miss Nettie Callahan, Miss Margaret Entrup, Miss Florence Gruppenhoff, Miss Alice Quinlan, Miss Catherine Quitter, Miss Laura Schilowsky, Miss Genevieve Sullivan, Miss Regina Sullivan.

Altos—Miss Rosa Buhr, Miss Martha Eagan, Miss Mary Holthaus, Miss Matilda Kuhlman, Miss Helen Ratterman, Mrs. Sophia Ratterman, Miss Lillian Rieckelman, Miss Anna Schilowsky, Miss Isabelle Stanton.

Tenors—Louis Baumgartner, George A. Bronner, Jos. P. Kalus, E. Kenney, B. H. Ludwig, Wm. McDonald, Nich. Morgenschweis, John Timmerman.

Bassos—John Bahlmann, Harry Broering, Charles Busken, George Doyle, Charles Meier, Anthony Morgenschweis, Wm. J. Schawe, Frank J. Weber.

The following program will be presented:

Organ soli—	
Hosanna!.....	Wachs
Toccata in D "dorischi".....	Bach
	William H. Reussenzehn.
Alto solo and chorus, Gloria.....	Saint-Saëns
(Adapted for performance by William H. Reussenzehn.)	
Miss Ida Bolser and the Cathedral Choir.	
Organ solo, Torchlight March.....	Guilmant
	Miss Eugenie Busken.
Soprano solo and chorus, Inflammatus.....	Rossini
Miss Josephine Wuebben and the Cathedral Choir.	
Violin solo, Andante Religioso.....	Grig
	Philip Hart.
Organ solo, Ite Missa Est.....	Lemmens
	Anthony Morgenschweis.
Baritone solo, It Is Enough (Elijah).....	Mendelssohn
	T. J. Sullivan.
Organ soli—	
Hymn of the Nuns.....	Wely
Variations, op. 67.....	Hesse
	William H. Reussenzehn.
Ave Maria, for voice, with accompaniment of violin obligato and organ.....	Pizzi
	Miss Ida Bolser, vocalist.
Philip Hart, violin obligato.	
Organ solo, Offertoire in F minor (St. Cecilia).....	Batiste
	Anthony Morgenschweis.
Quartet and chorus, Benedictus (prize composition).....	S. las
St. Peter's Cathedral Quartet and Choir.	
Duet for organ, Festival Overture, op. 76.....	Volckmar
(First time in Cincinnati.)	
Messrs. William H. Reussenzehn and Anthony Morgenschweis.	
Female chorus, Tantum Ergo.....	Liszt
Male chorus, Veni Creator (two verses).....	Wolf
St. Peter's Cathedral Choir.	
Organ solo, Postlude.....	Whiting
	Miss Eugenie Busken.
Chorus, Hallelujah.....	Händel
St. Peter's Cathedral Choir.	

The playing of Edouard Ebert-Buchheim, pianist, and Richard Schliewen, violinist, were the features of a Schumann evening given on Wednesday, October 25, at the German Literary Club, the program of which was published in my last letter. A good deal of thorough rehearsing had brought about smoothness and understanding in the interpretation of the romantic composer. Mr. Buchheim's sketch of the life of Schumann was a scholarly effort. The Adagio and Allegro for piano and viola, played by Mr. Buchheim and Mr. Schliewen, met with the fullest appreciation. The ensemble was strikingly good. The viola's tone in the quartet work was deep and mellow, like a well cultivated soprano voice. Dr. Elsenheimer was

heard to splendid advantage in the Andante and Variations, which he played with Mr. Buchheim. Oscar Ehrgott gave a fine interpretation of "The Two Grenadiers," with his resonant baritone voice. Fritz Schieffart, 'cello, played with taste "Traumerei" and "Romanze," from "Kinderszenen." A fitting close was the quartet for piano, violin, viola and 'cello, played by Messrs. Ebert-Buchheim, Schliewen, Gorno and Schieffarth.

Edouard Ebert-Buchheim was heard in an analytic concert at Pythian Temple, Richmond, Ind., on the evening of October 23, in the following program:

Sonata Eroica.....	MacDowell
	Mr. Buchheim.
Sapphic Ode.....	Brahms
Were My Songs with Wings Provided.....	Hahn
Wooing.....	Sieeking
	Miss La Nora Caldwell.
Serenade.....	Hasselsman
Mazurka.....	Schuecker
	Mrs. Lawrence.
Intermezzo.....	Saar
Valse Rhapsodie.....	Nevin
Staccato Caprice.....	Vogrich
	Mr. Buchheim.
I'm Wearing Awa'.....	Foot
Love Is a Bubble.....	Allitsen
	Miss Caldwell.
Three Etudes.....	Dizi
	Mrs. Lawrence.
Barcarolle.....	MacDowell
Witches' Dance.....	MacDowell
	Mr. Buchheim.
Lullaby.....	Chapman
First Love Song.....	Grauman

Under the auspices of the Philharmonic String Quartet a benefit concert will be tendered Max Grau, 'cellist, in College Hall, on the evening of November 9. Mr. Grau was for many years the 'cellist of the quartet, but for some time past has been a confirmed invalid, devoting his time to composing and arranging music. The program will consist largely of his own compositions. Among them will be Mr. Grau's latest string quartet, said to be quite a clever work. The quartet will be assisted by Michael Brand, 'cello; Miss Emma Rordter, pianist, and Miss Elsa Marshall, soprano.

Adolf Loeb, a highly promising young violinist of this city, gave a violin recital on Thursday evening, October 19, in Smith & Nixon Hall. He was assisted by Romeo Gorno, pianist; Inez Montfort, soprano, and Mme. Zilpha Barnes-Wood, in the following program:

Sonata for piano and violin.....	Grieg
Aria, Der Freischütz.....	Weber
Fantaisie for violin (Faust).....	Gounod-Sarasate
Songs—	
The Lament.....	Kroeger
The Daffodils.....	Zilpha Barnes-Wood
Violin solos—	
Romance.....	Rubinstein-Thomson
Hungarian Dances.....	Brahms-Joachim

Mr. Loeb, after finishing his studies at the College of Music, went abroad and studied for several years under Halir and César Thomson. He is one of the first violins in the Symphony Orchestra.

Louis E. Levassor is enjoying the satisfaction of having Levassor Hall engaged for several attractions during the season. Among these may be mentioned a series of classic recitals by Messrs. André and Hahn, several musicales and first-class concerts. The hall has acoustic properties which number it among the best in the city.

Estelle Zimmermann, a genuine soprano of Mr. Matiolli's training, is branching out as a concert singer. She sang

with success at Dayton and other cities of Ohio. Her studio work, at 821 Washington avenue, Newport, Ky., is assuming satisfactory proportions, and she is also teaching at the Industrial School for Girls, on West Sixth street, Cincinnati.

Miss Emma Heckle, soprano, formerly of New York city, has permanently located in Cincinnati, her old home. She has established herself in her studio, 252 Loraine avenue, Clifton.

Mrs. Nina Pugh Smith, assisted by Mrs. Carrie Bellows-Breed, will give illustrated talks on the Symphony programs on the Thursday morning preceding each concert. These music talks will be given at Baldwin's Music Rooms.

A recital will be given in November at the Odeon by the eccentric Vladimir de Pachmann.

Mr. Van der Stucken informs me that his symphonic prologue, "William Ratcliffe," is to be given at one of the Berlin Philharmonic concerts. J. A. HOMAN.

French Pronunciation in Paris.

A NEW AND PRACTICAL METHOD.

ATTENTION is called to the card under the Paris heading of this paper of a Phono-tonique method recently come to light in Paris for instruction in correct pronunciation of the French language.

The method is the work of the Mesdames Adam, who have spent many years in the classification of matter and consequent construction of a system which is fast proving itself invaluable, especially to foreigners.

So much has been said on this subject here that it remains but once more to call attention to the fact that all foreign accent and pronunciation are about as bad as they can be, while the unfortunate speakers and singers are in blissful unconsciousness of the misery they provide for the natives by their frightful imperfection.

It is high time that this self-deceiving process were stopped, and that in its place should come a correct plan of beginning at the beginning and passing by consecutive stages to the end.

This misfortune is largely the fault of teachers of French, who invariably commence with the teaching of words and sentences instead of with the sounds which compose those words.

The Mesdames Adam, people of superior culture and refinement, do not teach in this faulty manner. They insist upon the commencement by sound, and find by giving concentrated attention to this important step first they are enabled to push people much more speedily through the remaining departments of diction, grammar, conversation, &c.

These clever and conscientious teachers have a charming, quiet home on Rue Guillaume Tell, No. 5, quite close to the Station Pereire, six minutes from the opera centre, and surrounded by many tramways.

It would be well for students of the French language to give these people a call and so save themselves the endless trouble and inevitable disappointment which has been the lot of so many people.

Cars from Madeleine or St. Augustin land you almost at the door.

A sketch of the Phono-tonique system will be given here later.

Marie Brema,

THE EMINENT MEZZO SOPRANO.

CONCERTS, ORATORIOS AND SONG RECITALS.

The Wolfsohn Musical Bureau,
131 EAST 17th STREET, NEW YORK.

MME.
Moran Olden,
Dramatic Soprano.

THE WOLFSOHN MUSICAL BUREAU,
131 East 17th Street, New York.

WATKIN-MILLS,

The Great English Basso.

Oratorios, Concerts, Song Recitals.

THE WOLFSOHN MUSICAL BUREAU,

131 East 17th Street, NEW YORK.



THUEL BURNHAM,

Exclusive Management
CHARLES L. YOUNG,
819-820 Townsend Bldg.,
Broadway and 23rd St., NEW YORK CITY.

Personal address:
STEINWAY HALL,
NEW YORK.
PIANIST.

ARTHUR

BERESFORD

Basso-Baritone.

21 Music Hall, BOSTON, or
RIFMINGTON SQUIRE, 125 East 24th St., NEW YORK.



GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKSTRASSE 17, October 17, 1899.

THE rather monotonous and frequently irksome task of listening to music night after night with a view to criticising, a job to which I have now been addicted for nearly a quarter of a century, is not made more agreeable or palatable when one comes across artists or performances, which one ought to condemn, but for some reason or other does not care to.

The goody-goody people have no idea of the relief it gives a fellow when he can swear loud and heartily, until the air becomes blue in the vicinity, if anything grieves him badly and he cannot fight against it and cannot shake it off in some other way. A music critic, however, is or may be supposed to be an æsthetic, well-mannered gentleman, and such an one must not swear, least of all in print, and certainly not at all in a paper which is read by ladies. Hence, I refrain from—criticising Albert Menn from Hagen in Westphalia, a pianist and organist who opened up musical proceedings of the past eight days by a ill-advised concert given at the Bechstein Saal, but who, poor young man, is totally blind.

It was hard work to endure patiently his going through the Bach-Tausig D minor Toccata and Fugue, as well as the Appassionata Sonata of Beethoven, the performances of which two immortal compositions preceded the appearance of our beloved Royal Opera House prima donna Emilie Herzog, who sang some of J. A. P. Schulz's eighteenth century songs in admirable style, and in the arrangement of H. Reimann and Leopold Schmidt respectively. In the lady's case, who had given her services gratuitously to help a poor blind man, charity for once did not have to cover up a multitude, nay, not even a paucity of sins, for we have no more consummate artist among the singers in Berlin than Frau Herzog.

Among the resident instrumental artists, however, we have few who are more musicianly and more generally satisfactory than Conrad Ansoerge, the pianist, who gave the first of three recitals on that same evening at the Singakademie. Be it that this artist has grown of late years, or that perhaps, like Busoni, and a few others, he was not sufficiently appreciated in the United States; at any rate, he who could not gain a foothold in New York has now here in Berlin a congregation of followers who worship at his shrine and have established something akin to a perfect Ansoerge cult. You should have seen the size, quality, attention and, above all, the sincere enthusiasm of the audience he had last Tuesday evening. To explain these demonstrations it is but necessary to quote for you so serious a critic as my esteemed colleague of the *Vossische Zeitung*, who says: "Conrad Ansoerge's first recital offered enjoyment of the most recherché kind. Pianists of great

abilities we have many; also a pretty good number of musical performers; however, very, very few in whom with these qualities is also combined so energetically reproductive an imagination, such natural feeling, and so sure and effective a sense of style as that possessed by Ansoerge.

"With all this, his touch is one of indescribable poetry. Whether he roots up the storm and stress contained in the first movement of the B flat minor Sonata of Chopin or whether he sings a tender piece of Schubert, his tone always retains the same nobility of sound. With that inwardness (Innerlichkeit) of delivery, which seems so self-understood and is yet so carefully thought out, he succeeded in everything indeed equally well—the Toccata and Fugue, together with an Adagio by Bach, which Ansoerge had arranged for piano and which he performed with uncommon freshness; Beethoven's very *intime* Sonata, op. 109; the charming Andante from Schubert's posthumous A major Sonata, and the same master's tenderly melancholy A flat 'Moment Musical.' If after all the Chopin Sonata created the deepest and most particular impression, it must be attributed to the fact that just this superb creation is ordinarily very much ill-treated, while here for once it was interpreted with purity of style and according to its poetical-musical meaning, viz., with an almost tart severity in the carrying of the tempo and without the least addition of sentimental extravagance. Who else does play it like that?"

"Quite at the close of the concert the listeners also were made aware of the fact that Ansoerge also commands an enormous technic. Up to that moment nobody probably thought of technic, for the pieces which made up the program were conceived and interpreted in the spirit of music. At the close, however, came a scherzo and a march by Liszt, the inventive contents of which were drawn by the intellectual combinator out of the essence of piano technic, and in which by chance he lost sight of all music. That sort of thing may be very amusing to perform, because one can try one's technical abilities in the enormous difficulties; to listen to it, however, was less amusing. The public found itself in a state of the highest enthusiasm and did not grow tired of demanding encores, which the concert giver granted in most amiable fashion."

The Hollandish Trio, consisting of Messrs. Coenraad V. Bos, piano; Joseph M. van Veen, violin, and Jaques van Lier, 'cello', gave their first concert this season on Wednesday night. They opened up with a wonderfully intellectual and most refined as well as technically smooth reproduction of the greatest of Tschaiakowsky's chamber music creations, the A minor piano trio, dedicated to the memory of Nicolas Rubinstein. Of the pianist Bos I have had occasion to speak in terms of praise before, especially as regards his

musicianly qualities as an accompanist. He also proved himself the soul of this trio organization, of whom Van Lier, the 'cellist, is gifted with a beautiful and rich tone, while the violinist, although likewise a very acceptable performer, seems to be the least important member.

Miss Clara Gersteroph, who gave a song recital at Beethoven Hall on the same evening, is possessed of fairly good material. Her alto voice, of considerable range, is not unsympathetic in quality as long as she uses it in piano singing. As soon, however, as the lady makes efforts to reach higher dynamic pressure, the fault of deviating from the pitch makes itself felt in most distressing fashion. There are also other evils of lack of musical phrasing, false breath taking, and not sufficiently clear pronunciation apparent in the lady's vocal delivery, which, despite the careful preparation her teacher, Miss Hofmeister, told me she had bestowed upon her pupil, might lead one to believe that there is no great future in store for Miss Gersteroph as a concert singer.

Arthur Speed accompanied fairly well, and contributed to the program three smaller piano pieces by Schumann, which he performed in an acceptable style.

Following an invitation of the Royal Opera House intendency, I allowed the concerts of Thursday night to go partially to Mr. Biggerstaff and partially to the dogs, as far as I was concerned, and attended the first production of the newly studied and splendidly mounted opera "Cosi fan tutti," by Mozart, which had not been on the boards since the complete Mozart cycle production of 1897. Then the work, one of the most genial and characteristic of all of Mozart's operas, was given in the old version and under the direction of old man Sucher. Now it was conducted by one of the greatest musicians and most refined as well as spirited operatic directors of our generation, Richard Strauss.

One needed only to remember how the former, now happily pensioned, conductor took the graceful, sprightly terzett of the first act, which he beat out in four-quarter time, instead of taking it, as Richard Strauss does and as it ought to be conducted, alla breve, in order to get an idea of the great change in conception and in the carrying out of the performance. But the principal change the reproduction of Mozart's work had been subjected to was not merely the outward one of a new garb in the way of a splendid mise-en-scène, worthy of the first opera house of the German Empire, or a cast which in the way of ensemble, and in the case of four of the five principles concerned in it, the best I have heard in Berlin, or even the refined reading of the orchestral filigree work of Mozart's score. It was the fact that this really comic opera was given for the first time without the old annoying and dreadful spoken dialogue, in the new version of Hermann Levi, of Munich.

With the nicest of tact and true feeling of style this great musician has gone to work not only in rewriting the Devrient and Riese translation of Lorenzo da Ponte's gay Italian comedy to which Mozart wrote his music, but also to set the rewritten dialogue in secco recitatives of a delightfully genuine Mozartian type. As the work now exists in Levi's version it will soon become a repertory opera at all theatres where Mozart can be given, viz., where they have artists who know how to sing. This is the case at the Berlin Royal Opera, where in Mrs. Herzog we have a singer who with the rarest instinct of a genuine musician in the way of phrasing, delivery and sense of style, combines a technic, certainty of vocal execution, flawlessness of intonation, which are marvelous, and which in like perfection I have only heard from instrumental virtuosi, never before from a vocal soloist, not even from a Patti. It takes little from this praise when I say that Mrs. Herzog's voice, although of phenomenal compass, is in its lower register not at all Patti-like in quality, which is rather reedy, somewhat of the timbre of a good clarinet. But as a musician among female singers I have

THE GUILMANT ORGAN SCHOOL

Patron: M. ALEXANDRE GUILMANT.

Director: WILLIAM C. CARL.

FALL TERM BEGINS MONDAY, OCTOBER 9.

CIRCULAR SENT ON APPLICATION.

For full particulars address **THE GUILMANT ORGAN SCHOOL,**

34 West 12th St., NEW YORK.

From the introduction of . . .

TECHNIC AND NOTATION

As applied to the Pianoforte, by JOHN W. TUFTS, we quote the following:

"Its chief aim is to *diminish* the number of rules which should govern the player in the interpretation of musical notation, and to define through the representation the particular action of finger, wrist or arm necessary to produce the result desired by the composer; for this, sign language is the only medium between him and his interpreter."

TECHNIC AND NOTATION, by JOHN W. TUFTS, is a work of standard value, and certainly one of the most important upon these subjects that has ever been published. It is a book of 136 pages, large quarto, well gotten out. Price, \$1.25.

Published by

CLAYTON F. SUMMY CO.,
220 WABASH AVE., CHICAGO.

never known the equal of this interpreter of the part of Fiordiligi.

Miss Rothaus's voice and style are just suited to the best impersonation of the Lilli's sister, Signora Dorabella. Both vocally and histrionically she was at her very best. And now the coquettish Dospina! It is hard to imagine a more pert and at the same time more delightfully sagacious little chambermaid than Mrs. Grädl, and she was of a vocal vivacity which kept pace with her temperament, which reminds one of the place for which Saint-Saëns lately expressed a premature predilection.

Of the gentlemen in the cast I preferred Hoffmann as Guglielmo to Gruening in the part of Ferrendo, although the latter acted more naturally and entered into the humor of a comedy in which nobody is supposed to take the other seriously. But Gruening had trouble with Mozart's style, in which the limpid orchestration permits of no boisterous bluffing. Hic Rhodus, hic satta! And a fellow who has had no thorough vocal training should not attempt to sing Mozart. Hoffmann, on the other hand, delivered his part most admirably, and also Knuepfer, though he was a trifle too robust, or, rather, not sufficiently aristocratic in the representation of Alfonso, handled his part musically and vocally like an artist.

The most enjoyable individual performance, however, was Richard Strauss' interpretation of Mozart in the double capacity of conductor and accompanist of the Levi recitatives upon the piano.

On Friday night I attended, first, a portion of a joint song recital given at the Bechstein Saal by Marie Wagner, a promising young soprano, pupil of Mrs. Dr. Levysohn, of Berlin, and Richard Paulentz, a basso of very little musical or vocal prominence.

Thence I wandered over to Beethoven Hall, not so much because I had the desire to hear Henri Marteau again, but on account of the fact that the program of his second concert contained some works that were not known to me. The literature for the violin is so limited that I am always on the look out for something new of value that may happen to turn up.

Incidentally I mention that I did not like Marteau quite as well at this my second hearing than I had done upon first acquaintance. The Bach Ciaccona, in fact, was a sore displayed a lot of technic. But the pièce de résistance was roughly, but also with lack of cleanliness and so many mishaps that I wondered why Marteau should have selected this immortal work for performance in a city which is violinistically owned and ruled by Josef Joachim, the master interpreter of the Chaconne.

The violin novelties consisted of Karl Valentin's rather pretentious but not equally valuable Adagio in F minor (dedicated to H. Marteau), a very clever Caprice in A minor by E. Guiraud, which is influenced by Saint-Saëns' well-known work of the same genre and in which Marteau displayed a lot of technic. But the pièce de résistance was Christian Sinding's new violin Concerto, op. 45, in A, and in one movement. The work starts out with what might almost be called a plagiarism from the first theme of the last movement of Bruch's G minor Concerto, and throughout his work the Scandinavian is not as original in invention as is his wont. But on the whole the new violin Concerto is well worth hearing, for it is fresh in mood if not in contents, and has a lot of verve and vitality, especially if it is taken at a tempo full of dash and spirit in the first and final portions and if it be played tenderly, but healthily and free from affectation in the andante middle section. Of Sinding's themes I like best the second one, first occurring in C major, which is broad and melodious, and, though not over original, bears at least the stamp of its composer.

Another and much younger violinist than Mr. Marteau is Adolf Rebner, a very talented pupil of Professor Heerman, of Frankfurt, whom I heard on the following night. He performed the Brahms Concerto in most muscular style and with surprising power and ripeness of conception

in one so young. Mr. Rebner is evidently as fine a musician as he is a promising violin virtuoso, and I should not wonder if he would attain a high reputation in a very short time. His technic was fully adequate to the by no means small and rather peculiar demands the work requires of the performer, his tone is both healthy and pure and his bowing telling as well as graceful. Comparatively speaking I liked him better than Marteau.

Miss Felicia Kirchdorffer, who performed the Brahms first piano Concerto (imagine two Brahms concertos in immediate succession!) at this concert, decidedly overestimated her own abilities. At best this work is not the one most suited for performance by what Bilow used to call a petticoat pianist. The first movement is so colossal, so highly dramatic and fierce, that it requires a man's powers, physical as well as mental, to bring out its innermost meaning. Miss Kirchdorffer did not even know the work from memory, and hence was not master of the situation in any sense of the term.

The short time spent at Miss Elizabeth Lampe's concert would have been entirely wasted (for that young lady made a very premature entrance into public life, being nothing more as yet than a better class violin pupil) had it not been for the unexpected appearance of a young singer, completely unknown hitherto, but who seems likely to acquire renown in very short order. This is Miss Margarethe Bletzer, from Baden-Baden, who, although she held upon the program only the place of "kind assistance," was soon quickly installed as first favorite with the audience and with the critics.

I must say that a sweeter and more beautiful voice for Lieder singing and a more sympathetic and thoroughly musical delivery of German songs I have not heard for many a long year. Schubert's "Du bist die Ruh" was simply divinely sung, and drew tears from someone who is callous through sheer force of habit of listening.

The most interesting event of any of the past week was, to me, Ernest Hutcheson's orchestral concert at the Beethoven Hall last night, which, moreover, attracted many of the musical lights of Berlin. The audience was one calculated to incite the performers to their best efforts. The success of Hutcheson's concert at the Singakademie last season, when he played the E flat of Beethoven, the E flat of Liszt, and produced his own concerto, had convinced the musical clans that this young man was both earnest and gifted, and that his development would be a factor in art affairs that could not be ignored. Among the musicians present I saw Franz Ries, Kleinmichel, Robert Kahn, Wilhelm Berger, Siegfried Ochs, Dr. H. Reimann, Josef Hofmann, Professor Hollaender and many others.

My claim that conductors are born and not made, that no amount of experience can fit some musicians for leadership, whereas others can jump into absolute control of orchestral bodies, was strikingly verified by Hutcheson's work on this occasion. He had never wielded a baton until he did so at the first rehearsal for this concert, and still I have seldom heard an evening of new orchestral compositions in which the details were so clearly worked out. Hutcheson knew exactly what he wanted, and secured his results through dignified and modest, but (as I noticed already at the final rehearsal, which I attended, as well as at the concert) unequivocal indications to the members of the Philharmonic Orchestra. There were no superfluous motions, but just enough to produce a feeling of restful security in both performers and auditors.

The Hutcheson Piano Concerto was this time played by Miss Kathleen Bruckshaw, the composer's star pupil. This young lady is remarkably endowed, and has studied carefully in the highest lines. She, like her teacher, has no left, but two right hands. She limits her demands on her instrument to its best qualities, never once producing a disagreeable tone. Miss Bruckshaw immediately enlisted the sympathies of the audience and orchestra through her clear diction and warm temperament. She is a brainy

pianist with an exquisite sense of color and significance; otherwise she could not have learned this difficult concerto in the eight days that were allotted her. She did this, and so well that there was not one slip of memory nor a technical blur.

Mr. Hutcheson's program was as follows:

Symphonic Suite in C minor, op. 7.
Piano Concerto in E major, op. 6.
Symphonic Poem, Merlin and Vivien, op. 8.

I regard these works of sufficient importance to warrant giving a sketchy analysis of their schemes. The first movement of the symphony begins in dark tones, a pianissimo tremolo on 'celli and bassi supporting violas, which introduce the principal theme. The wood repeat the subject forte and gradually lead it to a climax, after which it subsides into the original pianissimo. The clarinet now enters with the second theme, lyrical in character, followed up by a broad melody for 'celli, with delicate ornamentation by the woodwind. The development is principally occupied in treatment of the first theme, and eventually leads to a powerful climax by the full orchestra. At the reprise the solo violin adds a new counterpoint, while the theme reappears on bassoons and clarinets. The repetition follows in the usual symphonic form and the movement is concluded by a brilliant coda in major.

The second movement is a very short and lightly scored scherzo, depending chiefly for its effect on alternations of staccato wood and spiccato strings, and diversified by occasional sweeps of sustained melody.

The lento starts with an expressive theme in minor for oboe, immediately repeated on the violins with an added counterpoint for 'celli and violas. An alternative melody in major is allotted to the clarinet. After a short development the horn brings in the original theme, with a pianissimo accompaniment of three flutes and pizzicato strings. The violins take it up as before, and a short reference to the second subject concludes the movement.

The fourth section is a graceful movement in 3-4 time, rich in orchestral color and counterpoint. The form is almost identical with that of the lento, but rather more extended. A bright and vigorous movement, in which the strings play the principal part, forms the finale of the work. Quick passages in sixteenth notes alternate with a lyrical theme. The combination of three flutes and horns reappears in a light episode, after which the development leads by a sustained crescendo to a fortissimo reprise. The coda is reinforced by the whole strength of the orchestra, trumpets and trombones (otherwise very sparingly used) bringing the symphony to a forceful conclusion.

In his symphonic poem, "Merlin and Vivien," Hutcheson has followed the outlines of Tennyson's Idyll. A powerful theme, brought out by the brass below a fortissimo tremolo of strings and wood, expresses Merlin's character. The second theme introduces us to Vivien, the fair and false, and suggests her pleadings to be told the secret of the charm. Then we are in the forest, under the "huge and hollow oak," while Merlin half softens to Vivien's seductive flattery. The "charm of woven faces and of wavings hands" is pictured in a graceful episode for muted strings, harp, horns and clarinets. This peaceful mood is broken up by the rising of the storm. Vivien's urgency, Merlin's refusals to trust her and the elemental accompaniment grow in dramatic intensity until, as Vivien swears her false oath, the thunderbolt falls close beside her. Alarmed, she flies to Merlin for help, but never forgets her purpose, until he, overworn, tells her the secret and sleeps. Vivien at once uses the charm, but her parting cry of "Fool" is echoed back to her by the wood—"Fool." All this is depicted in the symphonic poem, and it seems to me that Hutcheson has chosen a peculiarly appropriate theme for musical treatment.

I spoke of the piano concerto at some length on the occasion of its first production just one year ago. Since then Hutcheson has altered the last movement, thereby materially adding to its effectiveness and logical unity of construction.

Hutcheson in these works exhibits an exhaustive knowledge of contrapuntal and instrumental resources. His

Mr. VICTOR THRANE

HAS THE HONOR TO ANNOUNCE THAT THE
FIRST NEW YORK APPEARANCE OF

Mlle. Elsa Ruegger,

The Famous Young Swiss 'Celliste,

WILL OCCUR AT THE
FIRST SUNDAY NIGHT CONCERT at
CARNEGIE HALL, NOVEMBER 5,

With the

KALTENBORN ORCHESTRA,

FRANZ KALTENBORN,
Conductor.

OTHER SOLOISTS WILL BE

MISS LOUISE B. VOIGT, Soprano of the Worcester Festival.
First New York appearance.
MISS MARGUERITE STILWELL, the talented Pianiste.
First New York appearance, and
MR. EMILIO DE GOGORZA, the well-known Baritone.

Popular Prices :

25c., 50c., 75c. and \$1.00.

N. B.—See Sunday Newspapers

for Program.

technical work is in other words masterly, his musical texture is strong, smooth and logical, and his colors appear in almost infinite variety.

The Philharmonic Orchestra played with the evident desire to represent these beautiful works adequately. The large audience expressed their approval after each piece, and became more and more enthusiastic as the evening advanced.

I am in receipt of a postal card, dated New York, October 6, 1899, which contains dates of interest. It says:

New York has beaten Berlin by seventeen years in the production of Bazin's "Le Voyage en Chine," which was given in the original French (by the Maurice Grau Opera Comique Company) at the Fifth Avenue Theatre, October 24, 1882. "Les Contes d'Hoffmann" was also given during the season, and last year we had Puccini's "Manon Lescaut" at Wallack's. Respectfully,

A READER OF THE MUSICAL COURIER.

I am grateful to this careful and evidently interested reader for the information he sends me, and which was elicited from him probably through his reading of the scheme promised by Director Hofpauer at the Theatre des Westens. I was, however, careful in stating that, besides the first production at this theatre of Bazin's "Voyage to China," he intends to give "some other new or newly studied works and older ones that have never, or not of late years, been heard here." The fact of the matter is, as I ascertained upon inquiry and from competent source, that "Le Voyage en Chine" was produced in Berlin at the Friedrich Wilhelmstadisches Theater as early as December 4, 1868, which beats New York by nearly fourteen years, and that "Les Contes d'Hoffmann" was first given at the same theatre in 1882, the year of its first production also in New York. Where New York is ahead of Berlin is in the first production of Puccini's "Manon," and whether you are so much to be envied for this "previousness" I take the liberty to doubt so long until I have convinced myself by auricular evidence that it is a more valuable opera than the same composer's "La Bohème," which we heard at Kroll's three years ago.

Prof. Wilhelm Speidel, a gifted, highly educated and very versatile musician, died at Stuttgart on Friday of last week. As a composer he has written some more or less valuable chamber music and orchestral works, but more important are his creations for male chorus. Still greater are his merits as a piano pedagogue and conductor. He was born at Ulm on September 3, 1826. In music he was a pupil of Ignace Lachner at Munich. In 1857 he settled down at Stuttgart, where he became conductor of the "Leiderkranz," which through him attained a position of first among the South German male chorus singing societies. He was also instrumental in the founding of the Stuttgart Conservatory, to the staff of which he belonged for many years as head of the piano department. His daughter Marie is a singer of note, and his brother is the well-known feuilletonist of the Vienna *Neue Freie Presse*.

Among the visitors at THE MUSICAL COURIER office during the past week were Mrs. Margarethe Ansonge, together with Miss Therese Slotko, a very gifted pupil of Conrad Ansonge; Albert Werkenthin, pianist, composer and mu-

sical litterateur; Mrs. Jacob Balz, of New York, and her gifted daughter, the young pianist, Miss Anna Balz; Mrs. Mary Waterman and Miss Stella Waterman, her lovely little daughter, a young soprano, who are on the eve of returning to New York, where they will make their home. Arthur Bird, the composer, who is now and has been for several years past a bird in the bush, as he is living in a villa in the Grunewald. Mr. Bird has not been idle this summer, for he has just finished a chamber music composition of some dimension.

Just as I am about to close this letter, I received a visit from Ernest Hutcheson, who, in his touchingly modest way, ascribes his success as a composer in the first place to Mr. Boise's influence, with whom he has been studying continuously since the young pianist settled in Berlin. I agree with Mr. Hutcheson to a considerable extent, for Mr. Boise's teaching is in fact absolutely unique, his knowledge vast, his judgment well-nigh infallible. He calls out the best in each individual student and few have studied with him without becoming better men as well as better musicians. It is my firm conviction that there is not in all Germany a teacher of theory and composition superior to Otis B. Boise.

O. F.

BERLIN MUSIC NOTES.

The Woman's String Orchestra, of Berlin, gave its debut concert Tuesday evening at the Beethoven Hall, under the leadership of Miss Mary Wurm. All things considered, this orchestra has commenced its public career somewhat too soon, and another six months of vigorous rehearsing would have probably eliminated many glaring faults, observable at this first concert. Many of the members are very young ladies who have had little or no ensemble practice, and it was but natural that the intonation was not always pure, the phrasing at times uneven, and the finer points of shading often wanting. Miss Wurm was not always able to keep her forces under control, although she wielded the baton resolutely and was not compelled to follow the score too closely. The program was chosen with discretion and well arranged, but somewhat too long. The orchestral numbers included a concerto in E minor from Handel, a serenade, op. 72, from Heinrich Hofmann, in the second movement of which the orchestra acquitted itself admirably, and a lullaby by Miss Wurm. Selma Thomas, mezzo-soprano, assisted at the concert in songs from Brahms, Franz and others, and the concertmaster of the organization, Maria Concha von Codelli, played a number of violin solos acceptably.

Martin Oberdörffer, baritone, and Otto Soldan, violinist, gave a concert in conjunction Wednesday evening in the Singakademie. The first named gentleman possesses a resonant, elastic voice of wide range, which is most agreeable in the middle register. Mr. Oberdörffer has some good pianissimo tones which he uses with excellent effect in his songs, "Im Grase thauts," by Arthur Nikisch, and Rubinstein's "Morgenlied"; unfortunately he has a tendency to resort to this too often, and to the sudden change from forte to piano, which produces rather peculiar and inartistic results. Among other attractive songs on the program were "Frühlingssengen," by Hugo Brückler, and "Kommen und Scheiden," by Eugen Hildach. The violinist, Otto Soldan, is certainly ill-advised if someone

has persuaded him to appear in concert, and if acting on his own inclinations his conceit must be colossal, for his playing is amateurish of the worst kind.

A concert of considerable interest was the one given at the Sinakademie Thursday evening by Adalbert Gülzow, violinist, with the assistance of Dr. Carl Muck, conductor at the Royal Opera House; Hans Diestel, viola; Otto Lüdemann, cello; Gustav Krüger, contrabass, and Mrs. Sandow-Herms, mezzo-soprano. The gentleman played a posthumous piano quintet of Hermann Götz in splendid style and with precision and power, Dr. Muck's strong personality and superior musical abilities being greatly in evidence at the piano. Of the four movements I liked best the rich, melodious andante and the spirited, fugue-like allegro vivace. Of the three fantasia pieces for piano, violin and cello, by the Berlin composer, F. E. Koch, entitled "Wald-Idyll," the second, "Nixenspuk," is the most characteristic, and while not strikingly original, is dainty and piquant, and was delightfully played. Mr. Gülzow, the concert giver, interpreted the G minor Prelude and Fugue of Bach and Paganini and Spohr compositions with broad tone and ample technic. Mrs. Sandow-Herms' rich voice was greatly admired in songs of Schubert, Weber and Löwe.

Lucie Janzer, soprano, who concertized Friday evening at the Hotel de Rome, has a clear, rather brilliant voice, but metallic in quality, and she uses it without discretion or taste. This gives to her performance a rather monotonous effect. The Brahms and Schumann songs were far beyond her interpretative powers, but the Mendelssohn and Jensen songs went better. More fortunate was her assistant, Amalie Birnbaum, a pupil of Dr. Joachim, who played the Beethoven Romanze with good tone and shading.

On the same evening Hertha Ritter, from Munich, gave a song recital in the Singakademie, and found favor with her audience, more through her powers to interpret well than through her throaty tone production.

F. M. BIGGERSTAFF.

Virgil Recitals.

Mrs. A. K. Virgil is now giving a series of recitals in the recital hall of her school, 29 West Fifteenth street. Three recitals have been given, and two more will follow on the evenings of Friday, November 3, and Tuesday, November 7. The same program will be given each evening. Recitals begin at 8:15 o'clock.

Invitations may be secured by writing to the school. Miss Florence Traub, Robert Colston Young, C. Virgil Gordon and Master Miner Walden Gallup are the players. These names alone are enough to assure music lovers of a delightful evening.

Hofmann.

As a number of inquiries have reached us regarding the address of Emil L. Hofmann, the German baritone, of Leipzig, who is at present in this country for the purpose of singing in concert and oratorio, we herewith announce his address as care of the Wolfsohn Musical Bureau, 131 East Seventeenth street, where all letters and telegrams can reach him.

Exquisite Souvenirs for "Courier" Readers.



EXACT SIZE.

THIS illustration shows the exact size of a beautiful miniature, with gilt frame, which looks exactly like a fine water color painting on porcelain.

The pictures, of which there are six in a set, are those of immortal composers and musicians, which all of our musical friends the world over would like to own.

They are exquisitely colored, very dainty and decorative.

They can be washed without injury, and are not breakable.

We will send a limited number of these pictures to our readers (securely packed and postpaid) on receipt of \$2.00 for the entire set of six. The price asked simply covers the cost of importation and postage. Don't delay, as they will not last long.

Address

MUSICAL COURIER,

Union Square,

NEW YORK.



PLATON G. BROUNOFF COMPOSER.

Choral and Orchestra Conductor.
Pupil of Rubinstein and Rimsky Korsakoff.
Instruction—Voice, Piano, Harmony,
Coaching for Opera,
Studios: Oratorio and Concert.
10 East 17th St.—9 to 1.30 P. M.
Branch: 246 East Broadway—3 to 8 P. M.

JUST PUBLISHED

—BY—

G. SCHIRMER,

35 Union Square, New York,

THE

Academic Hymnal:

A COLLECTION OF HYMNS AND CHANTS WITH TUNES
HARMONIZED FOR MEN'S VOICES AND IN UNISON.
Specially Designed for Use in College Chapels.

PRICE \$1.50 NET.

SPECIAL DISCOUNT IN QUANTITIES.

The book will be sent for examination to interested parties.

Metropolitan Opera in Detroit.

DETROIT, October 26.

"CARMEN," "Barbiere," "Mignon" and "Faust" were announced by Mr. Grau for his operatic visit here, with Calvé in the first and last named works, Sembrich as Rosina, and Edouard de Reszké as Don Basilio and Mephisto. Of these attractions the first failed, Madame Calvé having unfortunately caught a chill; but, in spite of a good deal of grumbling, the performance of "Carmen" was not at all like unto "Hamlet" without the Prince of Denmark, and indeed such as to gladden the heart of your representative; for both parts of Carmen and Micaela were interpreted by American artists, Zélie de Lussan and Suzanne Adams to wit, and each lady won great admiration from a crowded house. In the "Barber of Seville," a novelty to our opera goers, Madame Sembrich proved herself again the possessor of a matchless voice at the service of an unrivaled technic, and Edouard de Reszké, not known here otherwise than by fame, conquered the audience by his superb singing and acting. Pini-Corsi's Don Bartolo, a funny piece of business, was rather hoarse; Salignac's Almaviva not always in the key indicated by Rossini, and Campanari's Figaro vocally brilliant, but sadly overdone histrionically. "The Barber" may be a novelty to Detroit at large, but there are a good many here who have seen the work and know its possibilities. And what pity that Bertha's charming arietta, "Il vecchietto cerca moglie" was omitted.

"Mignon" was a makeshift affair, and real business was meant again with "Faust." Calvé, herself again, in a way at least, impressed the audience with all that is unconventional in her singing and acting, and Edouard de Reszké fairly brought the house down with the rondo and the serenade. Mr. Dippel sings Faust carefully and correctly, but one fails to understand why he does not follow tradition in changing costume and aspect in the first act. Let alone that to remain in an old man's garb to the end of the tableau is contrary to the author's intention, the sight of Faust romping about the stage after he drank of the cup of youth with a venerable gray beard still dangling on the gown, gives you the impression of a Shylock out for a spree. Dufliche's capital Valentine and Bauermeister's evergreen Martha and Olitzka's Siebel completed the cast. Business poor.

In Cleveland Madame Calvé was to appear, but was taken sick. Other complications resulted from this and the usual disappointments ensued. As they are part and parcel of the foreign opera system, America accepts it and it passes along. It is probable that the balance of the trip will be more remunerative. The expense is tremendous, and unless the company does better it will do worse.

Kansas City has a subscription of \$25,000 toward the scheme and there is a chance of good houses in that city.

Quoted Incorrectly.

Mrs. L. P. Morrill, the successful voice builder, whose views touching vocal culture and germane subjects were given at considerable length in last week's paper, says that throughout the interview she was quoted accurately save in the closing paragraph. The writer unwittingly ascribed to her a few expressions which did not exactly convey the thoughts she had in mind, and to these she demurs. Mrs. Morrill's conversation is marked by such perspicuity and she holds such definite opinions regarding matters pertaining to art that there is no reason why she should be misunderstood. Her utterances always command respectful attention.

Miss Clara Kalisher, the contralto, has been engaged to sing at the second of Charles L. Young's series of concerts at the Metropolitan Opera House, assisting Madame Nevada.

A Buried Song.

Bern. Boshelman, Esq.:

I think your new edition of Fugues by Bach cannot fail to be of the greatest utility to the student of music. The relation of the different groups is so clearly shown in these Fugues as to be of the greatest assistance in their performance.

Faithfully yours,

G. W. CHADWICK.

THE lover of folksongs, the student who delights to trace the free expression of popular life in the polished forms to which it supplies the vital breath, finds in the Bach-in colors a new stimulus to his taste, for here "the relation of the different groups" is indeed clearly shown. Under the inspiration of this edition, for instance, discoveries are brought to the surface.

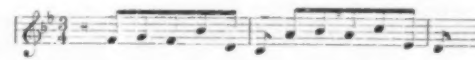
Thus the beautiful fugue in B flat in this edition turns out to contain a popular song, practically complete, and a very striking one, too.

Traditionally we know that the earliest polyphony was built up upon popular songs, that the services of religion admitted these songs, words and music sung by one body of worshippers, while the contrapuntal devices with the Latin text were vociferated by another. Music in these days was song, and so it remained in Bach's time.

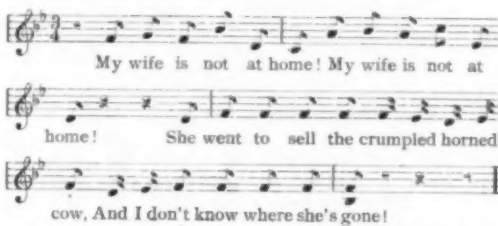
When Bach awoke, like the enchanted princess, from his hundred years of slumber the half developed piano had gone far toward forgetting the admonition which the great master of fugue prefixed to his three voiced inventions, which he wrote, he says, "so that people could, among other things, learn a cantabile style of playing."

To the mind of Bach fugues were still vocal in character. The melodies which he hid in them were sung melodies, probably possessing their well-known, popular words.

Acting on this suggestion, with the help of Bach-in colors, we easily discover the old song, from which the fugue in B flat was elaborated. There is no doubt about the first two measures—they must have been sung originally.



Fit them with words, and their people's song character makes it certain. The remainder of the theme is instrumental in its appearance. Not so the counterpoint, which is concealed in the free variation of the second part of the first subject. Hence the notes and the first become apparent. Allowing for the slight transformation at the close necessary for fugal purposes, if we add the first counter subject to the opening measures of the first subject, and furnish the words (simple words, such as have come down to us in children's rounds), we obtain:



The moment we obtain this pretty old melody, the delightful art work by which Bach transformed it, the playfulness with which he separated it into threads and plied his merry shuttle become apparent, and the fugue breathes and lives.

The Rubinstein Club.

The first rehearsal this season of the Rubinstein Club took place at 2:30 o'clock yesterday afternoon in the Waldorf-Astoria. Some additions have been made to the club's membership, and Conductor Chapman has mapped out much work for the winter. Emile Levy will retain his position as accompanist and Mrs. Emma L. Chapman will continue secretary.

Music in St. Paul.

ST. PAUL OFFICE THE MUSICAL COURIER, THE PORTLAND, October 26, 1898.

ST. PAUL is to be well provided for in the concert line this season. Three series are now preparing for their artists, and the names presented are all of the first order. The Schubert Club brings George Hamlin for the first Artists' concert; the Artists' Series brings Van Eweyk, Minnie Fish-Griffin and Deistel for November 1, People's Church. Miss Katherine Richards Gordon, soprano, and Louis Shawe, baritone, give the program for the opening of the Schubert Club season Friday, October 28, at 3 P. M., at the Grand Opera House.

The song recital by Madame Schumann-Heink is the second attraction in the Artists' Series.

One of the most ambitious efforts of the season will be the presentation of the romantic opera "A Night in Granada," by Kreutzer, to be given under the direction of Claud Madden, violinist, composer and director, assisted by the Danz Orchestra, at Mozart Hall, Sunday evening, October 29. Mr. Madden has worked faithfully with the orchestra and chorus, and much musical interest is aroused. The leading roles will be sung by Mr. and Mrs. Paul Zumbach.

St. Paul bade farewell last week to two of its most popular and talented young men, prominent both in social and musical circles, Harry George, tenor, and Percy Churchill, basso, who left St. Paul to take their residence permanently in Milwaukee. Both young men have been associated in the musical world of the Twin Cities for so long that much regret is felt at their departure, and choirs generally will feel their loss. A farewell concert was tendered them by their friends at Raudenbush Hall, October 10, in which they had the assistance of Miss Florence Pace, soprano; Miss Maud Burdette, contralto, and Miss Sans Souci, pianist. St. Paul's loss is Milwaukee's gain.

Miss Ella Richards, pianist, will give a recital under the auspices of the Schubert Club in November, assisted by Miss Pace.

The Y. M. C. A. course is proving a popular one, and the sale of season tickets has been large.

GERTRUDE SANS SOUCI.

Mme. Lena Doria Devine.

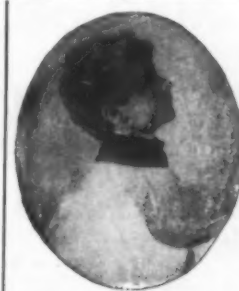
Mme. Doria Devine has begun the season with bright prospects.

Miss Blanche Duffield, one of her pupils, sang at the Hotel Majestic, Waldorf-Astoria, Mendelssohn Hall, Music Teachers' Convention held in Albany last June, the Round Lake Music Festival (and is re-engaged for the next festival) at Saratoga, filling a return two weeks later, and she is now making a large number of dates for the coming season. The Gehle Sisters have had many largely remunerative engagements. Augusta Gehle has been the soprano for the past year at the Congregational Church, Mount Vernon, and Louise Gehle has been selected as the contralto of the Church of the Holy Rosary, this city, which will be dedicated early in December. Miss May Mason, the dramatic soprano who has met with so much favorable criticism, is also a pupil of Madame Devine. Mrs. Charles Sprague-Lippincott, of Lincoln, Neb., a concert singer of reputation in the West, owes to Madame Devine her success. Among other successful pupils are Miss Carrie M. Newell, formerly contralto of the Tabernacle and the present contralto of the Church of the Ascension; Mount Vernon; the soprano Amy de Varona, of St. Vincent's choir; Mrs. Kimbrough, of Memphis, Tenn.; Miss Elizabeth Lockwood, Grace Turner, of Brooklyn, and Miss Clara Mae Hammer, of Winona, Minn.

OSCAR **EHRGOTT** BARITONE.
Address: 430 Pike Building, CINCINNATI, OHIO.

CLARA KALISHER, CONTRALTO.
Concert, Oratorio and Recitals.
Exclusive Management CHARLES L. YOUNG,
Suite 819-820 Townsend Building, NEW YORK CITY.

ISABELLA BEATON, PIANISTE.
Exclusive Management CHARLES L. YOUNG,
Suite 819-820 Townsend Building, NEW YORK CITY.



EARL GULICK
The Boy Soprano.
Oratorio, Concerts, Musicales.
ADDRESS
John Gilbert Gulick, D.D.S.
CARNEGIE HALL, NEW YORK.

Miss Carroll Badham,
TEACHER OF SINGING.
Miss Badham has returned from her usual summer of teaching in Paris, and is ready to receive pupils at her new studio. She is experienced not only in training the voice, but in teaching style, diction and the interpretation of roles.
56 EAST 54th ST., NEW YORK.

The Vocal Stumbling Block.

DELMAR D. BRYANT.

[Written Especially for THE MUSICAL COURIER.]

WE hear a great deal in these days about the science of voice production, and the question arises: "Is there any such a science?"

It is very easy to characterize any method or operation as scientific, but it is often less easy to show that it deserves such characterization.

Anything based upon theoretical or experimental knowledge is not strictly scientific, because science represents absolute truth. Mathematics, for example, being capable of demonstration at every step, may be taken as a type of pure science; while medicine, though classed as a science, cannot be so considered, because it rests upon an empirical basis.

Whenever we come to science, true science, we find perfect agreement. Once demonstrated, no argument is afterward possible. Can the so-called science of voice production submit to this test? I think not.

The disagreement that exists among the doctors of voice culture, as well as the numerous failures of students in search of the light on this subject, show at once that the underlying principles of voice production are not yet understood, much less formulated as science.

That there are such principles, I know; and that such a science will soon be developed, I have no doubt.

There is a truth in everything, and it is this truth that we are seeking: time reveals all things.

In the unfolding of every science there has always been some one important principle which for ages was not understood, and this lack of understanding has kept the world in darkness regarding the entire subject.

Witness the evolution of astronomy, and think how very little was known before the discovery of the law of gravitation, and how great and wonderful has been the advance in knowledge by understanding the principle involved in the simple fall of an apple.

The history of this is a peculiar illustration of a principle revealed in metaphysics; viz., that what appears as true in the objective is contradicted by the facts lying back in the subjective. It also illustrates another truth applicable to our subject, that on the face of Nature right before us all stands apparent; and our failure to grasp any principle aright is due to the fact that we ignore nature and go on guessing.

Every art and science evolves or is unfolded in a similar way. We are about as far along in voice culture as Ptolemy was in astronomy.

We are hitching the sun, moon and stars on to a long pole and constructing certain heliocentric orbital planispheres to make them go round; but, meanwhile, we are standing dead still.

Already the age has had its vocal Galileo, who discovered our true position among the satellites; but, though the enlightenment of the age forbade any coercion of opinions as in the case of the astronomer, yet bigotry and apathy combined to let the man of an idea die and his work go practically unrecognized.

Fifty years ago there lived a physician in Boston by the name of Dr. Streeter, who turned his attention to voice culture, and subsequently wrote a book.

Having a clear head and withal considerable intuition and common sense, he divined the error in voice production and devoted himself to its removal. This error he declared to be the prevalent theory or misconception of voice placing, known as vocal registers.

The first thing the doctor did was just what anyone in search for the truth would do. He examined the various opinions of cotemporary authorities on the subject, and he found just what anyone else can find if he takes the trouble to read, that they are all at variance.

Molineaux asserted that there are three registers in the human voice. Lablache taught that the female has three

and the male two registers, but that the bass exceptionally has but one. Garcia taught three registers and Madame Seiler insisted on five. At the same time Dr. Rush had written the following:

"The causations implied by the phrases, '*voce di testa*' and '*voce di petto*,' or, voice from the head and voice from the chest, must be considered as altogether without foundation in physiology; and the notions conveyed by them must be hung up beside those metaphorical pictures which, with their characteristic obscurity, have been in all ages substituted for the unattainable delineations of the real processes of nature."

Dr. Streeter began a series of independent investigations and was led at last to fully accord with the view of Dr. Rush in regard to vocal registers, and he forthwith formulated this statement, that, "*when once the voice is properly focused or placed, we may discard all mistaken notions concerning the so-called registers in the human voice.*" He went further and defined just how and where the voice should be focused or placed.

Much of the seed that Dr. Streeter sowed fell in waste places. There is no doubt in my mind that if people, more particularly teachers at that time, could have generally come under the light of his teaching and been made to understand what was really meant by "focusing the cone of vibrations," that there would be a hundred well-trained and beautiful voices to-day where there is one.

Moreover, if this principle had spread abroad, we would not have such authorities as Mr. Shakspeare and others coming out in the dawn of the twentieth century with a definition and a defense of vocal registers.

It is, I admit, very natural to adhere to traditions. We all do it, all the time. Lamperti believed in registers, and it is but natural that his pupils should imbibe the same belief. Lamperti was a celebrated teacher and brought out many distinguished pupils, but it does not follow that he could not err.

In his "Art of Singing," page 11, Article II., we find this precious bit of information, which reveals the fact that Lamperti had failed to make the most important observation known to the science of voice production. I quote the caption: "Question: Are all the notes of the voice of the same quality?" Answer: No, only those which belong to the same register; the others, no matter how even may be the voice, differ from each other, as does the mechanism of the throat, in their production."

By this it would seem that the "mechanism of the throat" was responsible for the "quality" of the tone. In the light of the New Principle, as discovered by E. Davidson Palmer, of London, it is easy to understand how this erroneous concept crept into vocal theory.

Before the enunciation of this principle the theory of registers was incapable of explanation, even by its most ardent advocates; now it can all be made plain.

Let us examine a few points which will serve to bring us into a clearer understanding of this subject. Nearly everyone accustomed to testing and listening to different voices must have come across some voices which did not possess any "break" or "register;" though I judge from Lamperti's statement that he had never found such a voice. If he had he doubtless regarded it as an inexplicable phenomenon.

Such voices have always been distinguished for their remarkable beauty of tone and perfect ease of production. Singers possessing such voices were supposed to be specially gifted. Among noted singers, Madame Grisi may be cited as one who possessed such a voice.

Chorley, the English critic, writing of her debut, says that her voice extended from C below to C above the lines, "without a break or note which had to be managed." He dwells upon the "clear, penetrating beauty of her reduced tones." The singing of Madame Grisi was further characterized as impressive alone through beauty and vigor, not through any great depth of feeling. Such a voice held the world spellbound for a quarter of a century, but no one at the time could explain why.

We usually find voices of this kind among untrained or "natural" singers, and there are many more of them than

may be supposed. So strong, however, has become the belief in the existence and necessity of registers, that I have known teachers to attempt to put registers in a voice where none apparently existed. Again, a fact noticeable in all voices which apparently do contain registers is, that the "break" occurs variously in different voices.

Here, again, science (?) has rushed to the rescue of nature, which was believed to have gone astray, and teachers have endeavored to fix the registers within definite limits for each class of voice; that is, contraltos had to break at one certain point and sopranos at another, &c. Here again the doctors are found in disagreement, so much so that the whole subject has been in a hopeless muddle.

It is currently believed that the laryngoscope has thrown a quantity of light on this subject. The throats of great singers have been peered into and the results photographed to form the subject of learned dissertations. But what more do we really know about the matter? One man sees one thing, and another, another. For example, Sir Morell Mackenzie, who ought to be an authority, if anyone is, saw through the laryngoscope that "the chest voice was generally used by pure sopranos" and he cites as examples the voices of Madame Nilsson, Albani, and others. He also saw through it that "mezzo-sopranos and contraltos employed the head register to reach their high notes"! A quantity of conflicting testimony along this line could be given, showing plainly that we cannot accept the revelations of the little throat mirror as *prima facie* evidence of any principle underlying vocal phenomena.

The whole matter of voice production seems to settle down to an investigation of the two apparently separate and different voices, the lower of which is universally called the "chest voice," and the upper, which is variously designated as the "medium," "head," "falsetto," or "thin" register.

What do we mean by "register," anyway? Can we logically define just what we do mean? If we mean by "chest" and "head" register to signify a low voice and a high voice as we do the bass and treble of an instrument, then we may keep the terms; but if, as many seem to think, we mean two distinct groups of notes made by a different "mechanism" or adjustment of the vocal parts—two voices, as it were, separated at some point by a "break"—we are certainly in error.

All agree that this "break," whatever it is, must somehow or other be bridged over. The fact that the break often does not exist at all, and that when it does exist it cannot with precision be located, and that it occurs in nearly every voice differently, is a proof that something here is unnatural and wrong. "The law of the Lord is perfect," and principle always works out the same.

To locate a register in the human voice is like locating the evil power in the universe. It is demonstrably a non-entity; nevertheless, you can place it and name it, and thus give it existence and power if you want to; but then you have it on your hands and will have a tussle to destroy it again.

"Do you mean to say," I am often asked, "that there are no registers or breaks in a voice?" In your voice, perhaps, yes; in nearly all voices, yes; but *not* in a correctly produced voice. Moreover, I can teach you or anybody else in fifteen minutes to so produce your voice throughout its entire compass that neither you nor any listener will be conscious of either breaks or registers. It is exactly like walking down stairs, or sliding down the banister, just as you like. There is a sensation of change from one tone to the next, but never a "break" at any point, no more than in the scale of the piano.

What, then, is this *bête noir*, the "chest voice," and how is it ordinarily produced? I don't know. I will tell you how an eminent vocal physiologist and teacher once explained it to me. He said it was produced by voluntarily holding the larynx back against one of the spinal vertebrae and letting it rattle. As an exercise to gain the fundamental idea of "chest voice," I was told by him "to make a prolonged grunting sound, resembling the drawing of a coarse comb across the edge of the table." This, he said, caused the bony impact of the larynx and spine and made the

CHAS. L. YOUNG presents

THE NEW YORK LADIES' TRIO,

ROSSI GISCH, Violinist.

FLAVIE VAN DEN HENDE, 'Cellist.

HILDA NEWMAN, Pianist.

With LILIAN CARLLSMITH, Contralto.

The Standard Women's Organization of America.

OFFICES: 819-820 TOWNSEND BUILDING, NEW YORK.
L. B. WILLIAMS AND B. H. KEMPER, REPRESENTATIVES.

GEORGE H. C. ENSWORTH,

Exclusive Management CHAS. L. YOUNG,

Suite 819-820 Townsend Bldg., Broadway and 25th St., New York

BARITONE.



ELIZABETH

NORTHROP,

SOPRANO.

Oratorio.

Concert and
Musicales.

Address

CHAS. L. YOUNG

819-820
Townsend Building.Personal Address,
326 West 57th Street,
NEW YORK.

foundation tone which later on I was to "burnish up with vocal resonance!"

This astonishing theory, the teacher claimed, had been gained by experiments with dead larynxes; but if, as I suspect, it had rather been deduced from observation and listening, let us exonerate the professor for his vagaries; for it has to be admitted that the chest singing we hear on all sides from live throats partakes very much of the quality of the coarse comb, I may say, curry-comb.

Mr. Palmer gives the best theory I have ever heard for the existence of the chest voice.

It is briefly this: that, in producing this voice, the extrinsic muscles of the larynx are called in to induce an approximation of the vocal cords, and the larynx is thereby moved out of its proper position for the production of pure tone. This displacement of the larynx during the act of phonation impedes the action of those muscles by which the pitch is effected and controlled, and when persisted in, weakens those upon which the true approximation naturally depends. (See page 80 of Mr. Palmer's book.)*

In this way he thinks the ordinary "chest voice" is produced. This reasoning is substantiated by the following experiment. Sing, beginning at say B flat below the staff, up the scale in a natural "chest" voice, allowing the larynx to push up with each tone, and you will very soon get the sensation of a tightening and a displacement; and, if you carry the tone still further up, you will soon be compelled to stop or to "break," that is to say, "let go" the constricted larynx, which immediately falls back into its normal position and remains there as you sing on up into the head voice. Further up again, if you are a soprano, you can, if you insist upon it, cause another and a similar displacement and will have to "break" to get higher. Thus you may realize and declare that you are conscious of three registers, and so you undoubtedly are.

The key to the whole mystery lies in a certain part of the upper voice, called the "head" register. If you can find this, you can build your voice scientifically, but you may practice till doomsday in the chest voice without any result, except that your true voice will become weaker, harsher and more uncertain.

I just read in the author's preface to one of the Paris-Galin-Chevé books, recently translated by Mr. Zobansky, the following under "Head Notes":

"All the keys indicated in this manual, as in the preceding one, are pitched high for children, who should make use of the head notes in order to preserve the flexibility of the vocal cords, otherwise they will be more or less impaired." Let us substitute for "vocal cords," *vocal apparatus*, and we may exclaim: Glorious advice!

But if children, why not adults? "Except ye become as little children ye shall not enter into the Kingdom [of understanding]," said the great Master, and here is an instance where the command needs to be literally obeyed.

When we come to understand the principle to which I have previously alluded, that everything in the subjective universe is an inversion of what it appears to be in the objective, and know that the voice is spiritual and not material, we will not think of training it "from the bottom," simply because we build a house that way or because trees appear to grow thus; but we will rather begin at the foundation tone, which lies in the upper voice and build around it. The voice is not a straight line; it is a sphere, or, more definitely speaking, a series of spheroids in spiral revolution. With this conception and practice the bugbear of registers is reduced instantly to its native nothingness.

I am aware that in the destruction of vocal registers many teachers will imagine they see their entire stock in trade go up in smoke; but really, rather than perpetuate false and pernicious theories, is it not better occasionally to suffer a purification by fire? What are we living for if not to discover and impart the truth?

It may be asked why I refer to this as a "new" principle.

*"The Rightly Produced Voice." E. Davidson Palmer, London.

ple. It is new only to the present generation. There are a few people now living who know all about it, but not many. The old Italian maestros and singers undoubtedly understood it far better than the present generation. It is an undisputed fact that the vocal are at one time declined or was lost in Italy, the same as was the art of violin making. Not lost, but obscured rather by false theories, among the most pernicious and misleading of which I believe has been that relating to "registers."

That many singers have lived, and do live, who have overcome their belief in "registers" I known to be a fact, but these singers unfortunately are not our vocal teachers; and I doubt if they were, whether they themselves could formulate a rule or method for pupils which would aid them to overcome this difficulty in their voices.

It must be that Trabadelo, the distinguished teacher in Paris who at one time sang the bass parts in "Faust," and who now sings a beautiful high tenor, trained his voice in accordance with the new principle. De Reszké and Van Dyck did the same. I believe a few teachers have recognized the principle and concealed it as such, even from their pupils. They surely use it to attain certain results.

But most teachers are yet in the trammels of tradition. A few, however, are vigorously picking holes in their shells, which is a hopeful sign for the coming generation.

Many teachers know what they want to get in the way of tone, but they cannot for the life of them tell a pupil how to get it. If the pupil stumbles onto it, well and good; if not, his case is hopeless.

It is common to find an American singer who has been abroad to study returning with voice very much impaired. This certainly is no testimonial to the methods of foreign teachers, and shows plainly that the vests of vocal art must have dozed off over there and let the sacred fire go out. I doubt if they are quite as much awake as the amphibians who are croaking on this side of the pond.

From my own experience with the old experimental method, which included vocal registers as the chief tenet of its creed, I know that only naturally poised and exceptionally excellent voices ever amount to anything. There is no hope for the ordinary voice.

Again, from my more recent experience with the New Principle in which vocal registers are altogether banished to the shades of the unknown, I am ready to assert and demonstrate that anyone with a fair speaking voice and an ordinarily good musical ear can acquire the true art of voice production in an amazingly short time, judged by the old standards; and, moreover, a large percentage of all who try in earnest can become fine singers.

Edmund J. Myer, of New York, in his able address, "The Renaissance of Vocal Art," delivered before the Cincinnati National Music Teachers' Association, and published recently in THE MUSICAL COURIER, sounded the bugle note of the oncoming revolution in voice production in five words: "High placing and low resonance." But who will interpret these words aright? Certainly no one who believes in the theory of registers. They will still hunt for several "places" to "register" in, and resonance will mean scraping out their throats.

In conclusion, I will state that it is my profound conviction that whenever we sink this treacherous and uncertain rock of registers, which ignorance has placed in the midocean of song, vocal wreckage will in a large measure cease, and that a great proportion of those who embark on this otherwise smooth and lovely sea will reach the harbor of their hopes and aspirations in safety, finding their efforts crowned with abundant success.

Italian Language.

An Italian who can give Italian lessons and who understands the grammar of the English language can secure two pupils in this city in return for advertising in this paper. Address "Italy," care of THE MUSICAL COURIER, 19 Union square.

National Federation of Musical Clubs.

MRS. NAPOLEON HILL, Memphis, Tenn., member of the Board of Management of the National Federation of Musical Clubs, has resigned the vice-presidency of the Southern Middle Section.

In June Mrs. Hill opened with a concert the "Women's Building," which she has built for the use of the women's clubs of Memphis. Mrs. Hill's extensive local club work deprives the Federation of a valuable board member.

Mrs. Eugene F. Verdery, Sand Hills, Augusta, Ga., president of the "Verdery Club," a director of the Southern Middle Section, an able member of the board, has been elected by the Board of Management to succeed Mrs. Hill. Clubs throughout the Southern Middle Section desiring to be in touch with the Federation through the sectional vice-president may hereafter communicate with Mrs. Verdery.

Miss Helen A. Storer, artists' committee of the National Federation of Musical Clubs, has placed Miss Leonora Jackson, the violinist, with the following clubs: Mozart Club, Dayton, Ohio; Tuesday Musical Club, Akron, Ohio; Fortnightly Club, Cleveland, Ohio; Cecelia Club, Grand Rapids, Mich.; Chicago Amateur Club, Chicago, Ill.; Schubert Club, St. Paul, Minn.; The Musical Club, Portland, Ore.

Several other clubs have in consideration the few remaining dates which Victor Thrane has for this young artist.

Miss Storer has also arranged concerts for the following artists: Hambourg, Kneisel Quartet, Max Heinrich, Genevieve Clark Wilson, Philharmonic Quartet, of Cleveland, David Bispham, Mrs. Seabury Ford, George Hamlin, Pittsburgh Orchestra, Sara Walker Black, Regina Watson, Ernest Gamble, Frederick Bancroft, Mrs. Katherine Talbot, Frederick Archer, Luigi von Kunits, Ericsson Bushnell and Godowsky.

The Cecelia Club, of Grand Rapids; Morning Musical, of Fort Wayne, and Tuesday Musical Club, of Akron, Ohio, have arranged all of their concerts for the season through the Artists' Committee.

The Union Musical Club, of St. Louis; Tuesday Morning Musical Club, of Knoxville, Tenn.; Philomel Club, of Warren, Pa.; Musical Culture Club, of Decatur, Ill.; Wednesday Musical Club, of Tiffin, Ohio; Polyhymnia Club, of Saginaw, Mich., and Ladies' Matinee Musical, of Indianapolis, are also among the prominent clubs that are now in consultation with Miss Storer.

Mrs. F. S. Wardwell, Danbury, Conn., and Miss Helen Meeker, a committee appointed by the president, Mrs. Edwin F. Uhl, Grand Rapids, Mich., have prepared a constitution and by-laws, which are recommended by the National Federation of Musical Clubs. This constitution will be of benefit to clubs just forming that contemplate union with the Federation, and an assistance to those already formed that wish to change their present constitution, or would like suggestions in the management of the club.

A set of program books has also been prepared by the Federation, Mrs. Wardwell, chairman of the committee. The course is for seven years, or each year's study may be used according to the needs of any society.

The first year as planned is a general view of music, devoting a day to each of the following subjects: Harmony, musical form; the piano, history of the instrument, composers for the piano, pianists, teachers, methods of teaching; the voice; the opera; the oratorio; the orchestra and orchestral instruments; American music.

Second year: History of music, prepared by Miss Mary G. French, New Haven, Conn.

Third year: Nationalities in music (except the German).

Fourth, fifth and sixth years: German music.

Seventh year: Literary works of famous composers.

Miss Della Rogers, the American singer, is here on a visit to her family in Denver. She will return to Europe shortly to fill engagements.

MARY
MANSFIELD,
SOPRANO.
Address: WOLFSOHN'S MUSICAL BUREAU,
131 East 17th St., New York.

Edward MacDowell
PIANO RECITALS.

For terms, dates, etc., address ONLY, care

ARTHUR P. SCHMIDT, Music Publisher.

Boston: 146 Boylston St.

New York: 136 Fifth Ave

CINCINNATI MUSICAL AGENCY.

Concerts, Recitals, &c., in this city arranged for. Advance press work by an expert.

Address **J. A. HOMAN**, 410 Pike Building, Cincinnati, Ohio.

Terms Reasonable.

CINCINNATI, OHIO

(CLEMENCE) Season 1899-1900

DE VERE

WITH MAURICE GRAU OPERA COMPANY.

For Concerts and Oratorios

Address:

HENRY WOLFSOHN'S MUSICAL BUREAU, 131 East 17th St., NEW YORK.

KALTENBORN
STRING QUARTET,

Recognized as New York's Leading Quartet.

FRANZ KALTENBORN, Violin Solist,

Address: 78 West 85th Street, New York.

Dr. PAUL KLENGEL,

Conductor GERMAN LIEDERKRANZ,
Coaching in OPERA and ORATORIO,
Interpretation of GERMAN LIEDER,
HARMONY and COUNTERPOINT.

Address: 618 Lexington Avenue, New York.

IDA SIMMONS,
PIANIST.

Address: VICTOR THRANE, Decker Building, New York.

Western address: 216 Garfield Avenue, Kansas City, Mo.

EDMUND J. MYER,
VOCAL INSTRUCTION.

32 East 23d Street, NEW YORK.

Summer Term at POINT CHAUTAUQUA, N. Y.

THE MUSICAL COURIER.

PUBLISHED EVERY WEDNESDAY

-BY THE-

MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

19 Union Square, New York.

TELEPHONE: { 2437 18th.
2438 18th.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1024.

MARC A. BLUMENBERG

EDITOR-IN-CHIEF.

NEW YORK, WEDNESDAY, NOVEMBER 1, 1899.

THE BERLIN, GERMANY, Branch Office of *The Musical Courier*, Linkstrasse 17, W., is in charge of Mr. Otto Floersheim.

Single copies for sale at the music store of Ed. Bote & G. Bock, Leipzigerstrasse 39, W.

All advertising business in Germany and Austria-Hungary must be done through our Berlin Branch Office, W. Linkstrasse 17, or through our Leipzig business office, Hainstrasse 31 Trepp C III.

THE LONDON, ENGLAND, Branch Office of *The Musical Courier*, 21 Princes Street, Cavendish Square, Oxford Circus, W., is in charge of Mr. Frank Vincent Atwater.

PARIS, FRANCE, *The Musical Courier*, The Marlboro, 14 Rue Taitbout, is in charge of Fannie Edgar Thomas.

Single copies for sale at Brentano's, 37 Avenue de l'Opera; 37 Rue Marbeuf; Galignani Library, 224 Rue de Rivoli; Shakespeare Library, 75 Avenue des Champs Elysées.

THE LEIPZIG, GERMANY, Branch Office of *The Musical Courier*, Markt 3 II., is in charge of Mr. Oscar Neumann.

THE ITALIAN Branch Office of *The Musical Courier*, 5 Via Rondinelli, Florence, Italy, is in charge of Mr. Joseph Smith.

MEXICO: The City of Mexico Office of *The Musical Courier* is at Calle de Ortega 28, in charge of Isidor W. Teschner.

THE CANADIAN OFFICE of *The Musical Courier*, 86 Glen Road, Rosedale, Toronto, Ont., is in charge of Miss May Hamilton.

CHICAGO OFFICE of *The Musical Courier* is at 224 Wabash Avenue, Mrs. Florence French in charge.

ST. LOUIS: Controlled by Chicago Office.

MILWAUKEE: Controlled by Chicago Office.

INDIANAPOLIS: Controlled by Chicago Office.

SAN FRANCISCO OFFICE of *The Musical Courier*, care Sherman, Clay & Co., Alfred Metzger in charge.

THE WESTERN NEW YORK Office of *The Musical Courier*, 749 Norwood Avenue, Buffalo, is in charge of Mrs. K. Riesberg.

BOSTON OFFICE of *The Musical Courier*, Steinert Hall, is in charge of Emilie Frances Bauer.

BROOKLYN OFFICE of *The Musical Courier* is at the Hotel St. George.

LONDON: Single copies, Principal London Publishers.

DRESDEN: Single copies for sale at H. Bock's, Pragerstrasse 12.

Subscription (including postage), invariably in advance: Yearly, \$5.00; Foreign, \$6.00; Single copies, Ten Cents.

All subscribers at present on the list constituting "The Musical Courier" subscribers during the last twenty years will receive the paper at the rate of \$4.00 a year as long as they continue. To all new subscribers the cost will be \$5.00 a year.

SPENCER T. DRIGGS

BUSINESS MANAGER

RATES FOR ADVERTISING.

PER INCH ON ADVERTISING PAGES.

Three Months.....	\$25.00	Nine Months.....	\$75.00
Six Months.....	\$50.00	Twelve Months.....	100.00

ON READING PAGES.

One inch, 3 months.....	\$75.00
One inch, 6 months.....	125.00
One inch, 1 year.....	200.00

Special rates for preferred positions.

One page, one insertion.....	\$300.00
One-half page, one insertion.....	150.00
One Column.....	100.00

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER COMPANY.

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday 5 P. M. preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.

THE MUSICAL COURIER TRADE EXTRA.

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR ALL

MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.

For Particulars apply to "Trade Department," MUSICAL COURIER.

"WE have received "The Standard Opera Glass," by Charles Annesley, published by Brentano's, and "Love Letters of a Musician," by Myrtle Reed, published by Putnam. Mr. Annesley's book contains the detailed plots of one hundred and twenty-three operas, and Miss Reed's book is written in pretty prose, withal excessively sentimental. Each chapter is prefaced by a musical theme.

LAST week's musical festival and testimonial to Mr. F. H. Torrington in Toronto, which is fully dealt with in another column, was under the distinguished patronage of the leading people of the Dominion. Included in the list were the Governor-General and the Countess of Minto. The event was in recognition of Mr. Torrington's services in the cause of music in Canada during the past thirty-five years.

MR. EMIL PAUR has received a letter from Leschetizky, of Vienna, in which the latter states that Mark Hambourg was his best pupil, that Hambourg has Rubinstein blood in his veins, and that he will be a great if not the greatest of all pianists, being a marvelous pianist already. His first appearance takes place this week in Boston with the Symphony Orchestra, and next week he will play here with the same orchestra—on Wednesday afternoon and Thursday evening.

IN the midway of our mortal lives—as Mr. Dante Alighieri remarked—it is a pleasing thought to think of May Irwin. If this extraordinary combination of flesh, wit, magnetism and health had been dowered with a voice, who knows where Calvé would be to-day! But Miss Irwin never takes herself seriously—except at the box office—and so her present recrudescence in "Sister Mary" at the Bijou is gratifying and nerve relaxing. Her humor is of the cynical American brand, and Mr. Glen McDonough has built around her portly person just the right sort of a play. The new songs she sings are miracles of enunciation; singers of the legitimate school might well imitate her. But Miss Irwin's voice has not gained on the plangent side; it is still there, all there, terrifyingly there, and how she does laugh—! Go to the Bijou.

MR. FRANK DAMROSCH charges ten dollars for a vocal audition. If a singer wishes to know what Mr. Damrosch thinks of his or her voice it is necessary to pay ten dollars before Mr. Damrosch will listen, and then say what he thinks of that particular voice. That is correct, for it is business, and Mr. Damrosch has all the necessary precedents to point to as evidence of his justification; just as much as Dr. Holbrook Curtiss has to charge for looking down into any throat. These men have succeeded in creating the impression in this community that they are endowed with a certain expert knowledge on vocal matters, and that reputation represents a commercial value, and to that value they are entitled, because the community believes they are entitled to it. It is the same as with Pears Soap or Sapolio or Bengal Cigarettes or other commodities that enjoy, each in its special field, a specialty reputation. Millions of smokers who are judges of the genuine Vuelto Abajo Tobacco would never do otherwise than reject home-made cigarettes, and yet millions smoke them, regardless of a more refined taste.

Mr. Frank Damrosch also charges \$100 per term for vocal instruction, and, although he does not sing and was never known as a pupil of a singing teacher, yet if he can get people to pay him money for giving them his lessons he is entitled to accept the money from his point of view, if he accepts it for

such purposes. The same Mr. Damrosch is the Supervisor of Music of the Public Schools of this city, and he believes in drawing his salary, although musical instruction in the public schools is a stupidity and an absurdity. Mr. Damrosch, according to the seemingly accepted ethics, has a right to accept that salary, and would be considered foolish to abnegate the place and its income. But the question is, "Is it music; is it art; is any of it music or art?" And if it is not, what then? What is it then?

THE musical scribe on the New York (German) *Revue* believes that our London letter is somewhat severe on the performances of the London Philharmonic and the conducting of Dr. MacKenzie. If the criticising critic could have attended a concert of that organization and seen Dr. MacKenzie seated in an arm chair conducting in a lackadaisical fashion, and then heard the poorly rehearsed aged men's aggregation, he would have issued forth with a storm of imprecations flowing from his professional lips. No, that is not orchestral work as we are in the habit of hearing it in Germany, Russia and parts of the United States. He also calls attention to our former criticisms against the New York Philharmonic. Those criticisms were justifiable. Under the late Anton Seidl there were no rehearsals, and the executive committee of the Philharmonic Society has long since explained all this; a matter no longer necessary to allude to. We demanded rehearsing and there has been more rehearsing.

COLORED AUDITION AGAIN.

OUR friend, M. A. Mangeot, in his *Monde Musical*, returns to the subject of colored audition in a review of a book by Dr. F. Suarez de Mendoza. The subject has attracted the attention of many musicians and physiologists, but a comparison of the impressions produced on these various experts by musical sounds are so different that it is impossible to lay down any general rule. Some, for example, Joachim Raff, assign colors to various instruments; to him the flute seemed of an intense blue, the oboe yellow, the cornet green, the trumpet scarlet, the flageolet purple; others, like Ehlert, attribute different colors to different keys, and he found the air in A major of Schubert's Symphony in C major gave him an impression of tender green. Others again attribute distinct colors to certain works. Dr. Suarez de Mendoza finds "The Flying Dutchman" to be a dull green, like the sea; "Tannhäuser" to him is blue, "Aida" is delicate blue, and so on. One lady reports that to her Haydn is of a disagreeable green, Mozart, in general, blue, while Wagner gives her the sensation of a luxurious atmosphere changing its colors. Another lady who had been examined last year by Dr. Breton, of Dijon, comes down to details. This lady, a distinguished pianist, who has always lived in artistic surroundings, describes the colors of the notes of the scale. C is black and white, D dark brown, E red, F gray, G red, A gray, B red, and then, coming to keys, the key of E flat is deep blue, of E natural bright red, of F black and gray, of G major red, and of G minor dark green. The key, according to these experiments, gives the color—the opening of a piece of music gives the dominant color of the tonality, which varies during the performance with variations of the key. The separate notes, which this lady recognizes independently, give their proper colors; thus a succession of separate colors appears on a colored ground, which is the color of the key. This agrees with the impressions of Dr. de Mendoza himself that a piece of music gives him the impression of a luminous atmosphere, colored with exquisite tints, vaporous, changing, floating

like vapors or incense in the air. The aforesaid lady's attribution of color to separate notes is rather perplexing. Both color and sound are due to waves in the ether. Certain air waves with a certain definite frequency of recurrence produce certain notes, and other air waves of a certain definite frequency produce certain colors. It is therefore difficult to see how notes with different vibrations, like E, G and B, can all produce the same color impression.

But we may ask, What is colored audition? Does the subject see colors? Or does he simply think colors? In the latter case it is merely a simple association of ideas, and, as has been suggested, there is no obligation to stop with the association of colors and sounds. Why not say that the key of C major creates the impression of the scent of verbenas, or the key of E flat of heliotrope, or that a piece in B flat is like drinking a cup of coffee?

Perhaps the whole fabric of colored audition arises from the common habit of taking metaphors too literally. Such use of metaphor is one of the commonest artifices in every language, but we do not consider them as real existences. We talk of words that burn without receiving the impression of a red hot poker to any part of our nervous system, and of keargfarbe without seeing, even in our mind's eye, a painter's palette.

THE BRAHMS HATERS.

H. E. KREHBIEL is usually an amiable writer but last Sunday in his *Tribune* columns he thundered verbal volleys at the "new criticism," at the so-called higher criticism. We thoroughly sympathize with him in this matter. Two of the strongest musical men in London, J. F. Runciman and Vernon Blackburn, are anti-Brahmsites, as ultra as Mr. Finck. Now you cannot inveigh against a man for the cut of his clothes, his hair or his habits, nor can you find fault with anyone for disliking Brahms. But it is getting beyond the joking point when this composer is flouted, is misrepresented. Like the "Vexed Bermoothes," the Brahms question seems eternally exasperating, but is it not both because of hot-headed partisanship and the willful blindness?

Brahms is a great composer, so great that a half century hence his real worth will only be known. To patronize him, as does Mr. Blackburn, or despise him, as does Mr. Runciman, is not fair, is not generous. Tone-deafness, as the late Mr. Du Maurier would say, is not unknown to music critics. The funny part about this controversy is its hopelessness. If you don't like Brahms it is because of your mental make-up. It is not necessarily degrading; nor for that matter is a dislike to Wagner a passport for the critical heaven.

The recent pother began in England with Horatio W. Parker. Mr. Parker is an American composer, and has "views" on musical questions. One of his views, rather startling, rather radical to modern-critics, is his disbelief in Tschaiakowsky's artistic immortality. He frankly calls him a "fad," an emotional one, but none the less "faddish." When Mr. Blackburn asked Mr. Parker if he did not think that the Brahms Requiem has cowardice for its psychological basis, the American promptly answered in the negative. In fact, he gave a knock-out answer by asserting that he did not believe Brahms had any such program in his mind, psychological or otherwise. This will not please the disdainers of absolute music, but it is a solemn fact nevertheless. The day of program music is past; at its best it never was more than a hollow pretense.

Best of all was Mr. Krehbiel's sharp, sensible remarks on the allegations of plagiarisms in Brahms. He placed theme over theme, and proved beyond the cavil of a doubt that Brahms' employment, treatment of so-called Wagner and Herold melodies, was a myth, a Finck-ian myth.

ORATORIO.

IT is very doubtful whether the Abbé Perosi will do any more for the Italian school of oratorio than Mascagni, Leoncavallo & Co. have been able to do for the Italian school of opera. To many musicians the very name of oratorio is a stumbling block, and they cry "Away with it, away with it!" Others, like Rubinstein, propose to substitute for it spiritual opera. M. Suarès, however, in his discussion of Wagner's work, regards it as an admirable form of art, as born from the pious soul of music. He repudiates the opinion that the oratorio has no longer a place in art, and asks what are the Passions of Bach, the Grand Mass of Beethoven, but oratorios? He goes so far as to say that all dramatic music is merely an oratorio, that the opera is a profane oratorio, and points to the works of Händel, whose "Hercules" and "Samson," "Xerxes" and "Rinaldo" cannot be separated. Händel to the last insisted on the oratorio being divided like the opera into acts, and in some of his later works, scenic effects, visible actions are demanded. Thus in "Saul," where the King hurls his spear against his own son, and in "Belshazzar," where the handwriting on the wall has to appear, the indications of the text show that he did not intend to leave anything to be supplied by the imagination of the audience. Very few of his oratorios are not based on scenic conceptions. One of these is "The Messiah," and as this is the best known, its popularity has led to the notion that oratorio is the contradictory of drama, that it is epic not dramatic in character. To this must be added the Puritan objection to the theatre as the house of the devil, which led Protestants to compromise with opera by dispensing with scenery, and neglecting costume. At all events, in the Italian school from 1600 onward, oratorios were music-dramas, with characters taken from the Bible or the legends of the saints.

Another circumstance that has strengthened this belief is that oratorio derives its name from the "Oratory of St. Philip Neri," but, while the Oratorians did produce Cavaliere's "Rappresentazione," most of the earlier oratorios were produced in the Collegio Romano, or elsewhere. A more plausible derivation of the name is given by Reissmann, namely that it comes from the "Oratorical Acts" in the mediæval schools, and in these so-called oratorical acts, in addition to speeches, the spiritual play formed an important feature. In these spiritual dramas there were musical interpolations, and, finally, the dialogue became a recitative, and the spiritual play became the spiritual music-drama. An actus oratorius, in 1630, is described as consisting of Latin orations, with German interludes with music, and in Keil's "Saint Natalia" we find solos, double choruses and a quartet, the whole musical outfit of opera and oratorio.

THE DE PACHMANN CASE.

VLADIMIR DE PACHMANN plays the piano and Vladimir De Pachmann is excessively eccentric. He is a nervous little body, and does things that to sane, well-balanced persons seem nothing short of madness. Now without wishing to abet his often undignified behavior, is there not something to be said in his defense? He has been called the "Chopinzee," and not without cause, but then De Pachmann without his Pachmann-ish ways would not be himself. Not a master of the thunderbolt that fulminates, he wins by his magic presentment of a gentle euphony. He is furnished with very rhythmical springs, and the least over excitement throws them out of gear. THE MUSICAL COURIER has ever advocated the suppression of self—as far as it is possible—in opera and on the concert stage. A pianist who grimaces is not a pretty spectacle, but to condemn what is often a personal idiosyncrasy is superfluous. To be natural, even offensively, effu-

sively natural, is better than the labored academic pose of some other artists. Besides, no matter how he behaves, no matter how he upsets traditional *tempi*, and phrase-architecture, this Russian pianist, with Turkish-Polish blood, is ever interesting. He has the Asiatic temperament, with its morbid, excitable side, and we would rather hear him play with all his absurdities of conduct than the well-bred pianist of no talent. De Pachmann not only plays Chopin; he acts Chopin. To see him is to hear him.

CHOPIN AGAIN.

THE fiftieth anniversary of Chopin's death has called out some excellent critical comment. The two most notable articles that we have read are those by W. J. Henderson, in the *Times* of last Sunday, and in the *Staats Zeitung* of Sunday a week ago, written by August Spanuth. It seems as if Chopin were about to come into his own; the real Chopin, the Chopin called by overheated young men, of good intentions, the new Chopin. The fact is by his selection of a popular but misunderstood instrument as the exclusive medium of his utterances, Frédéric Chopin cut himself off from much critical sympathy; the piano has never absolutely been admired by the Brethren of the Sharp Swords. But it all averages in the end. We hope that Mr. Krehbiel in his forthcoming volume on the piano and its composers will do full justice to the genius—perhaps a sick genius—of Chopin the Conqueror.

OPERATIC.

WHEN Mr. Finck, of the *Evening Post*, gets humorous, he goes the full length and gives lots of pleasure. As, for instance, last Saturday, in his editorial on music, where he tells us how good it is for the Grau Company to follow the plan of the light opera companies by going on the road, in giving performances in the smaller cities first, thereby really rehearsing the organization, preparatory to our New York season, and then Mr. Finck calls attention to that kind of rehearsing now in progress with Grau's company in the operas "Faust," "Carmen" and "Lohengrin." Why, these operas are among Grau's "steadies"; they are always, always eternally produced, and Grau's people know them upside down and backward—in the usual Americanized foreign opera manner.

As this paper will prove this coming season, this Grau Americanized foreign opera system of operas is full of the most glaring technical errors, and the works are not properly produced; they never have been produced properly here under foreign auspices; in no respect. Not in mise-en-scène, not in chorus work; not in orchestral direction, and not in the ensemble. This season we shall illustrate each case and prove from the accepted records what a sham it all is, this star scheme at the Metropolitan. All the rehearsing is of no consequence unless the basis is correct; but there is no rehearsing.

Mr. Finck calls attention to the opposition in the provincial towns to the high prices asked, and also tells of the bad business. There is reason to believe that the Metropolitan Opera Company will repair some of the damage temporarily sustained by its treasury, for in certain cities guarantee funds and advance subscriptions have helped to sustain the opera, and yet it is dangerous for the operatic speculation to travel; the people are not in sympathy with the scheme and refuse to give it support. Here in New York it has the temporary backing of the 400, as fashion is termed, but this is also apt to prove an ignis fatuus at any moment and may throw its support in other directions. For speculators the fashionable element is a good thing to toy with, but it is "mighty onsartin," as the colored orator said. The people here are also not in sympathy with the high salary foreign opera star sys-

tem, and when the people are not with us we can never depend upon success.

As a matter of fact, Mr. Grau is not responsible for all these conditions as they appear to the judicious mind; he is merely the representative victim of a colossal imported humbug that is drawing millions of dollars from the people of the United States and giving them distortions of great masterpieces, just as if they were paying for great oil paintings and getting chromos and half-tones to hang up on their walls. Those who do not know the difference are happy, but that benign state never makes of a chromo a masterpiece.

RHAPSODIE HONGROISE NO. 2.

EHRlich's Autobiography, Reminiscences or Memoirs, whatever they may be called, contain some interesting passages. One of the most curious is an account of his relations with Liszt and the Rhapsodie Hongroise No. 2.

In 1846 Ehrlich was struggling with all kinds of adversities. He had been on various tours and led a miserable life. Liszt was then living in Vienna, and had expressed some sympathy for Ehrlich. The latter played for the great man, who was then arranging a concert tour in Hungary, some "Hungarian Fantaisies," which pleased him, and requested him as a particular favor to play some of the pieces in Budapest, as such a performance by such an interpreter might bring in a little honorarium. Some correspondence took place, but it all ended in nothing. In 1851 Ehrlich sent a copy of his "Hungarian Fantaisies" to the Countess Henckel, who admired them much. In 1852 he was on the road to Paris, and visited Liszt at Weimar, where he was living with the Countess Wittgenstein. Liszt played for him his latest Rhapsodie. "But," exclaimed Ehrlich, "that is the 'Hungarian Fantaisies' that I sent you in 1846 for you to play at Pesth." "What," replied Liszt, "I thought they were motives that you had arranged."

"Yes, motives, but my own."

"Ah, then I shall write on the title page 'After the motives of Mr. Ehrlich.'"

Next day Liszt was unusually gracious. He took Ehrlich all over Weimar, showed him all the interesting points, gave him letters to Berlioz and others. The Rhapsodie No. 2 at once became popular, and Ehrlich began to think of claiming some part of the success. He spoke to Bülow, and he promised to persuade Liszt to indicate in a new edition of the piece, the portions taken from Ehrlich's manuscript. Nothing came of all this. But in 1864 a quarrel took place between Bülow and Ehrlich, and in the course of a heated correspondence the latter stated that no one had the right to describe him as an enemy of Liszt, as he had so long and with such resignation allowed him to use the manuscript sent him in 1846. Bülow received the letter in St. Petersburg and communicated its contents to Liszt, who wrote to Ehrlich the following letter:

"It is very agreeable to me, Sir, to comply with your request, and to give without any combat full satisfaction on the ground of the 'Rhapsodies Hongroises.'"

"In publishing under this title a sort of patriotic anthology, I by no means claimed a right of property in the foundation of the melodies, nor in certain particularities inseparable from their mode of expression. I retained and reproduced many motives which have been communicated to me during the last twenty years by Count Apponyi, Szechenyi, Baron Angasz, Fay, Egressy, Eikel, Doppler, Remenyi and—you, dear Mr. Ehrlich."

To this Ehrlich replied that to use well-known national airs was a very different thing from using an original composition and reaffirmed his claim to be the sole author of the motives in Rhapsodie No. 2.

GRAMOPHONES.

VERDI has addressed a complaint to one of the civil courts of Brussels which interests both composers and electricians. It is whether the listening to musical performances by the Theatrophone or Gramophone, or any other dreadfully named device is a violation of the author's rights. One of the 'phone companies, during the late electrical exhibition at Brussels, fitted up in a pavilion a lot of instruments, in connection with a concert room in the city, so that visitors to the exhibition could listen to all the vocal and instrumental performances in the concert hall opposite. The Society of Composers repeatedly applied to the 'phone society for a royalty on the receipts, and the latter society refused to pay any such royalty, as the managers of the concert hall already paid royalties on everything they performed.

The concerts went on, and the telephonic repetitions went on till one day a piece of "Rigoletto" was played, and then Verdi began an action. The venerable master pleaded that the law did not allow a greater publicity to be given to a piece than had been granted by the composer, and that the telephonic repetition really constituted a second concert, which, like the other, must pay royalties to the author. After long discussion, Verdi received five francs for each unauthorized performance, and the telephone society was prohibited from giving any performances of Verdi's works without due authorization.

THE FIRST PERFORMANCE OF "RHEINGOLD."

RICHARD WAGNER'S "Rheingold" was performed for the first time in public on September 22, 1869, at the Court Theatre of Munich.

The work was rehearsed amid the undisguised reluctance of the management, the distrust of many of the performers, and the passionate hatred of a large party. It seemed impossible at that time that it would ever be performed again.

After the performance of the "Meistersinger," Wagner left Munich for Lucerne, where he renewed the twice interrupted composition of "Siegfried." His wish was to complete all the four dramas of the Ring cycle, and then, with King Ludwig's support, arrange the Nibelungen Festival. But the young king was impatient and wanted to hear the two dramas already finished, and Wagner had to comply with the sovereign's wish. He handed the score of "Rheingold" to the Intendant Von Perfall, with a written command from the King to "put the 'Rheingold' on the stage, conscientiously, with strict regard to Wagner's injunctions." The then unheard of sum of 60,000 gulden was asked for scenery. The intendant, however, placed the matter in incompetent or disaffected hands, with the result that the complicated machinery was absolutely worthless; so worthless, indeed, that the great stage machinist Brandt declared no alteration could improve it, and that it must be re-made entirely.

On hearing this, Hans Richter, who had been appointed capellmeister, refused to conduct, and was suspended for insubordination, while Perfall at the same time solicited release from his functions, declaring that either he or Richter must go, "for so important an institution as the Court Theatre of Munich must not be an arena for the boundless caprice, intriguing assumption and childish arrogance of the satellites of the new Grand Cophta."

Richter, on his side, took up his pen and wrote to the journals, that, during the rehearsals, the most painful scenes took place; and the joy of those who hoped for a failure and the despondency of those interested in its success would never be forgotten, adding "I believe I have acted, not as a Wagnerian conductor, as the official press states, but as a man

of honor, who would rather sacrifice his position than his artistic convictions."

After Richter's withdrawal, Lassen, Bülow, Klindworth and Saint-Saëns were asked to conduct "Rheingold." Finally, Wüllner consented, and a couple of very defective rehearsals took place. In the audience were Liszt, Klindworth, Seroff, Sgambati, Langhans, Padeloup, Mendès, Saint-Saëns, Brassin, Leroy, Holmes, Draseke, Joachim, Viardot Garcia, Bache, Dannreuther, &c. Hanslick came from Vienna, and prophesied that no other opera house would ever produce this worthless work.

The first performance took place September 22, and in the following summer, on June 26, 1870, the "Walküre" was given. The musical success was no greater than that of the "Rheingold," for Wagner not only refused to have anything to do with the Munich opera, but declined to give his advice to the intendant regarding the choice of conductors and other details. Wüllner again directed, but had not enjoyed, like Richter, the advantage of having studied the score with the composer, and he dragged the tempi to such an extent that the performance was half an hour longer than necessary. The work was, in spite of a few hisses, enthusiastically received.

THIS is interesting from the New York Sun of Monday:

"Salaries are going up in Europe now, and the popular singers are receiving nearly as much as they are here. In Vienna the direction offered me \$500 a performance for 100 performances, which was unprecedented there, but showed the competition necessary to keep all the singers from coming here. New York still continues to get the best in the world, however."

Mr. Van Dyk is unable to furnish any evidences of the statement he makes above. We absolutely refuse to believe that any Continental opera direction ever offered to Mr. Van Dyk \$50,000, which is 200,000 marks, which is 250,000 francs, for any one hundred performances, for, in the first place, no such prices are paid, and no opera direction ever offers anyone a hundred performances.

The High Salary Crime has driven up the salaries in Europe, but they were always so abjectly low, compared with ours, that the advance is still insignificant, from a comparative point of view.

As Van Dyk never received 2,500 francs a night when he was in his zenith, why should he now, when his voice is broken from wear and tear, and when he sings flat, receive this amount with an offer of one hundred performances. The statement is too stupid on the face of it.

Sara Anderson.

SARA ANDERSON, the American dramatic soprano, will return from Europe in a few days to fill a number of engagements booked for her by Henry Wolfsohn. During her stay abroad she combined serious work with pleasure, spending some time studying with Henschel in London and Bouhy in Paris, brushing up her repertory and adding new recital programs.

While in London she sang for Maurice Grau, who offered her an operatic engagement for Covent Garden, which she declined, preferring to remain in the concert field for the present. She will, however, upon the advice of Mr. Grau, study the roles of Elizabeth, Elsa and Senta. Mr. Wolfsohn has arranged with Mr. Newman of Queen's Hall, London, for Miss Anderson to sing a series of concerts in London during May and June, 1900.

Another Batch of Thrane Bookings.

Manager Victor Thrane's list of bookings is being augmented steadily, and by no means slowly, as may be seen from the new dates below: Petschnikoff and Lachaume, with the Male Chorus Club, Toronto, February 15; Troy Chromatic Club, December 21; Elsa Ruegger and Marguerite Stilwell, pianist and pupil of De Pachmann, in a joint recital at Boston, January 16; Felix Fox, pianist, October 30, at Hartford, Conn.; Victor Harris Quartet for the "Persian Garden," at Passaic, N. J., December 8; Emilio De Gogorza, at Tuxedo, November 3, and for two private recitals in New York November 28 and January 2; Louise B. Voigt, at Galveston, Tex., for November 29.



THE SCHERZI AND THE F MINOR FANTASIE.

THE Scherzi of Chopin are of his own creation. The type as illustrated by Beethoven and Mendelssohn had no meaning. Whether in grim earnest or jesting seriously, Chopin pitched on a title that is widely misleading when the content is examined. The Beethoven Scherzo is full of a robust sort of humor. In it he is seldom poetical, sometimes given to gossiping, and at times hints at the mystery of life. The demoniacal element, the fierce jollity that mocks itself, the almost titanic anger of Chopin would have been regarded by the composer of the *Eroica* Symphony as not adapted to the form. The Polish composer practically built up a new musical structure, which he boldly called a Scherzo, and, as in the case of the Ballades, poured into its elastic mold the most disturbing and incomparable music.

Chopin seldom approaches sublimity. His arrows are tipped with fire, but they do not fly far. But in some of his music he skirts the regions where abide the gods. In at least one Scherzo, in one Ballade, in the F minor Fantasie, in the first two movements of the B flat minor Sonata, in several of the Etudes, one of the Preludes, he compasses grandeur. Individuality of utterance, beauty of utterance, and the eloquence that we call divine, is then his, and criticism bows its questioning brows before this anointed one. In the Scherzi Chopin is often the prophet as well as poet. He fumes and frets, but on his countenance is the precious fury of the sibyls. We see the soul that suffers from secret convulsions, but forgive the writhing for the music made. These four Scherzi are psychical records, confessions committed to paper, outpourings that never passed the sealed lips. From them we may almost reconstruct the real Chopin, the inner Chopin, whose conventional exterior so illy prepared the world for the tragic issues of his music.

The first Scherzo is a fair model for the rest. There are a few bars of introduction—"the porch," as Niecks would call it—a principal subject, a trio, a short working out section, a skillful return to the opening theme, and an elaborate *coda*. This edifice is not architecturally flawless and is better adapted to the florid beauties of Byzantine treatment than the severe Hellenic line. Yet Chopin gave to it dignity, largeness and a classic massiveness. The interior is romantic, is modern, personal, but the *façade* has the gleaming minarets, the strangely built shapes of the Orient. This B minor Scherzo has the acid note of sorrow and revolt, yet the complex figuration never wavers. The walls stand firm despite the hurricane blowing through and around them. Ehlert finds this Scherzo tornadic. It is gusty, and the hurry and over-emphasis do not endear it to the pianist. The first pages are filled with wrathful sounds. There is much tossing of hands and cries to heaven, calling down its fire and brimstone. The climax mounts to a fine pitch of frenzy until the lyric intermezzo in B is reached. Here love chants with honeyed tongues. The widely dispersed figure of the melody has an entrancing tenderness. But peace does not long prevail against the powers of Eblis, and infernal is the *Wilde Jagd* of the *finale*.

After shrillest of dissonances, a chromatic uproar pilots the doomed one across this desperate Styx.

What Chopin's program was we may but guess. He may have outlined the composition in a moment of great ebullition, a time of soul laceration arising from a cat scratch or a quarrel with Maurice Sand in the garden over the possession of the goat cart!

I prefer the Klindworth edition. Kullak follows his example in using the double note stems in the B major part. He gives the A sharp in the bass six bars before the return of the first *motif*. Klindworth, and other editions, prescribe A natural, which is not so effective. This Scherzo might profit in not being played with the repeats. The chromatic interlocked octaves at the close are very striking.

I find some secret, and at times—as my mood changes—something almost repellant in the B minor Scherzo. It does not present the frank physiognomy of the second Scherzo, op. 31, in B flat minor. Ehlert cries that it was composed in a blessed hour, although De Lenz quotes Chopin as saying of the opening, "It must be a charnel house." The defiant challenge of the opening has no savor of the scorn and drastic mockery of its forerunner. We are conscious that tragedy impends, that after the prologue may follow fast catastrophe. Yet it is not feared with all the portentous thunder of its index. Nor are we deceived. A melody of winning distinction unrolls before us. It has a noble tone, is of a noble type. Without relaxing its pace it passes and drops like a thunderbolt into the bowels of the earth. Again the story is told, and without tarrying we are led to a most delectable spot in the key of A major. This trio is marked by genius. Can anything be more bewitching than the episode in C sharp minor and its merging into E major, with the overflow at the close? The fantasy is notable for its variety of tonality, freedom in rhythmical incidents and genuine power. The *coda* is dizzy and overwhelming. For Schumann this Scherzo is Byronic in its tenderness and boldness. Karasowski speaks of its Shakespearian humor, and indeed it is a very human and lovable piece of art. There is richer, warmer, redder blood in it than the other three, and so, like the A flat Ballade, it is beloved of the public. And then it is easier to understand.

Op. 39 is the third Scherzo in C sharp minor. It was composed or finished at Majorca and is the most dramatic of the set. I confess I can see no littleness in its polished phrases, although irony lurks in its bars and there is fever at times in its glance—a glance at times full of enigmatic and luring scorn. I heartily agree with Hadow, who finds the work clear cut and of exact balance. Noting that Chopin founded whole paragraphs "either on a single phrase repeated on similar shapes or on two phrases in alternation"—a primitive practice in Polish folksongs—he asserts that "Beethoven does not attain the lucidity of his style by such parallelism of phraseology," but admits that Chopin's methods made for "clearness and precision * * * and may be regarded as characteristic of the national manner." A thoroughly personal characteristic, it may be also added.

There is virile clangor in the firmly struck octaves of the opening pages. No hesitating, morbid view of life, but a rank, harsh assertiveness, not untinged with splenetic anger. The chorale of the trio is admirably devised and carried out. Its piety is a bit of make-believe. The contrasts here are most artistic—sonorous chords set off by broken chords that tinkle deliciously. There is a *coda* of frenetic movement and the end is in the major, a surprising conclusion when all that has gone before is considered. Never to become the property of the profane, the C sharp minor Scherzo, notwithstanding its marked asperities and agitated moments, is a great work of art. Without the inner freedom of its predecessor, it is more sober and self-contained than the B minor Scherzo.

The fourth Scherzo, op. 54, is in the key of E. It is built up by a series of cunning touches and climaxes and, without the mood depth or variety of its brethren, it is more truly a Scherzo than any of them. It has tripping lightness and there is sunshine imprisoned behind its open bars. Of it Schumann could not ask, "How is gravity to clothe itself if jest goes about in dark veils?" Here, then, is intellectual refinement and the jesting is of a superior sort. Niecks thinks it fragmentary. I find its fairy-like measures delightful—after the doleful mutterings of some of the other Scherzi. There is the same "spirit of opposition," but of arrogance none. The C sharp minor theme is of lyric beauty, the *coda*, with its scales, brilliant. De Pachmann rediscovered it for us, although it was banned alike by classicists and Chopin worshippers. The agnostic attitude is not dead in the piano playing world.

Rubinstein admired most the first two Scherzi. The B minor has been criticised for being too much in the *étude* vein. But with all their minor shortcomings these Scherzi are without peer in the literature of the piano.

They were published and dedicated as follows: Op. 20, February, 1835, to M. Albrecht; op. 31, December, 1837, Mlle. de Fürstenstein; op. 39, October, 1840, Adolph Gutmann, and op. 54, December, 1843, Mlle. de Caraman. De Lenz relates that Chopin dedicated the C sharp minor Scherzo to his pupil Gutmann, because this giant, with his prize fighter's fist, could "knock a hole in the table" with a certain chord for the left hand—sixth measure from the beginning—and adds quite naively: "Nothing more was ever heard of this Gutmann—he was a discovery of Chopin's." Chopin, be it added, died in this same Gutmann's arms, and, despite de Lenz, Gutmann was in evidence until his death as a "favorite pupil" of Chopin.

And now we have reached the grandest—oh, banal and abused word!—of Chopin's compositions, the Fantasie in F minor, op. 49. Robert Schumann, after remarking that the cosmopolitan must "sacrifice the small interests of the soil on which he was born," notices that Chopin's later works "begin to lose something of their especial Sarmatian physiognomy and to approach partly more nearly that universal ideal which the divine Greeks cultivated, which we find again, in another path, in Mozart." The F minor Fantasie has hardly the Mozartean serenity, but it has a formal beauty—it is not disfigured by an excess of violence, either personal or patriotic, and its melodies, if restless melancholy, are of surprising nobility and dramatic grandeur. Without including the Beethoven Sonatas, not strictly born of the instrument, I do not fear to maintain that the Fantasie, op. 49, is one of the greatest of piano pieces. Never properly appreciated by pianists, critics, by the public, it is, after more than a half century of neglect, just being understood. It was published November, 1843, and was probably composed at Nohant, as a letter of the composer indicates. It is dedicated to Princesse C. de Souza—these interminable countesses and princesses of Chopin! To Niecks, who could not at first discern its worth, it suggests a Titan in commotion. It is Titanic. The *torso* of some Faust-like dream it is Chopin's Faust. The *macabre* march, containing some dangerous dissonances, gravely ushers us to the ascending staircases of triplets, only to precipitate us to the very abysses of the piano. That first subject—is it not almost as ethically puissant and passionate as Beethoven's in his F minor Sonata? Chopin's lack of tenaciousness is visible here. Beethoven would have built a cathedral on such a foundational scheme, but Chopin, ever prodigal in his melody making, dashes impetuously on to the A flat episode, that heroic love chant, erroneously marked *dolce* and played with the effeminacies of a *salon*. Three times does it resound in this strange Hall of Glancing Mirrors, yet not once should it be

caressed. The bronze fingers of a Tausig are needed. Now are arching the triplets to the great, thrilling song, beginning in C minor, and then the octaves, in contrary motion, split wide asunder the very earth. After terrific chordal reverberations there is the rapid retreat of vague armies, and once again is begun the ascent of the rolling triplets to inaccessible heights, and the first theme is sounded in C minor. The modulation lifts to G flat, only to drop to abysmal depths. What mighty, desperate cause is being espoused? When peace is presaged in the key of B, is this the prize for which strive these agonized hosts? Is some forlorn princess locked behind these solemn, inaccessible bars? For a few moments there is contentment beyond all price. Then the warring tribe of triplets recommence, after clamorous G flat octaves reeling from the stars to the sea of the first theme. Another rush into D flat ensues, the song of C minor reappears in F minor, and the miracle is repeated. Oracular octaves quake the cellars of the palace, the warriors hurry by, their measured tramp is audible after they vanish, and the triplets obscure their retreat with chromatic vapors. Then an *adagio* in this fantastic Old World tale—the curtain prepares to descend—a faint, sweet voice sings a short, appealing cadenza, and after billowing A flat arpeggios, soft, great hummocks of tone, two giant chords are sounded, and the ballade of war and love is over. Who conquers? Is the Lady with the Green Eyes and Moon White Face rescued? Or is all this De Quincey's Dream Fugue translated into tone—a sonorous, awesome vision? Like De Quincey, it suggests the apparition of the empire of fear, the fear that is secretly felt with dreams, wherein the spirit expands to the drummings of infinite space.

Alas for the validity of subjective criticism! Franz Liszt told Vladimir de Pachmann the program of the Fantaisie, as related to him by Chopin. At the close of one desperate, immemorial day, the pianist was crooning at the piano, his spirits vastly depressed. Suddenly came a knocking at his door, a Poe-like, sinister tapping, which he at once rhythmically echoed upon the keyboard, his phono-motor centre being unusually sensitive. The first two bars of the Fantaisie describe these rappings, just as the third and fourth stand for Chopin's musical invitation, *entrez, entrez!* This is all repeated until the doors wide open swinging admit Liszt, George Sand, Madame Camille Pleyel, *née* Mock, and others. To the solemn measures of the march they enter, and range themselves about Chopin, who after the agitated triplets begins his complaint in the mysterious song in F minor. But Sand, with whom he has quarreled, falls before him on her knees and pleads for pardon. Straightway the chant merges into the appealing A flat section—this skymy theory of its interpretation—and from C minor the current becomes more tempestuous until the climax is reached and to the second march the intruders rapidly vanish. The remainder of the work with the exception of the *Lento Sostenuto* in B—where it is to be hoped that Chopin's perturbed soul finds momentary peace—is largely repetition and development. This far from ideal reading is an authoritative one, coming as it does from Chopin by way of Liszt and de Pachmann. I console myself for its rather commonplace character with the notion that perhaps in the re-telling the story has caught some personal cadenzas of the two historians. In any case, I shall stick to my own version.

The F minor Fantaisie will mean many things to many people. Chopin has never before maintained so artistically, so free from delirium such a level of

strong passion, of mental power, of exalted euphony. It is his largest canvas, and though there are no such long-breathed periods as in the B flat minor Scherzo, the phraseology is amply broad, without padding of paragraphs. The rapt interest is not relaxed until the final bar. This transcendental work more nearly approaches Beethoven in its unity, its formal rectitude and its brave economy of thematic material.

While few men have dared to unlock their hearts thus, Chopin is not so intimate here as in the mazurkas. But the pulse beats ardently in the tissues of this composition. As art for art, it is less perfect; the gain is on the human side. Nearing his end Chopin discerned, with ever widening, ever brighter vision, the great heart throb of the universe. Master of his material, if not of his mortal tenement, he passionately strove to shape his dreams into abiding sounds. He did not always succeed, but his victories are the precious prizes of mankind. One is loath to believe that the echo of Chopin's magic music can ever fall upon unheeding ears. He may become old-fashioned, but, like Mozart, he will remain eternally beautiful.

(Conclusion.)

Ernestine Fish in Berlin.

The gifted Boston contralto, Mrs. Ernestine Fish, who has recently been concertizing in Germany, sang before a large and critical audience in Berlin October 4, receiving several recalls and being obliged to repeat two of her selections. Below are the opinions of the Berlin critics on her singing:

Mrs. Ernestine Fish, from Boston, possesses a brilliant contralto and a charming personality besides. Her voice is finely trained, excellent technique and artistic delivery. Rich was her program, as it included Gluck, Schumann, Schubert and Brahms; also English songs by Chadwick and Arne. The song, "O schöne Jugendtage," by Keinal, demanded hearty applause.—Norddeutsche Allgemeine.

A rich and choice program was offered on Wednesday evening at the recital by Ernestine Fish in Beethoven Hall. The singer is from Boston, and is the possessor of a charming, captivating and well trained alto voice. Great skill she showed in her fine delivery, and was met with heartiest applause for her effort.—Staatsbürger Zeitung.

Mrs. Fish is a full, sonorous, and especially in the upper tones, a warm, radiant contralto. She is musical, which the assurance of her intonations and phrasing, the intelligence and inward animation of her delivery showed. I listened with pleasure to the four songs from Schumann's "Frauenliebe und leben," also Cornelius' "Veilchen" and "Weigeleid."—Berlin Vossische Zeitung.

Mrs. Fish showed most estimable artistic qualities. She possesses a sonorous and quite voluminous contralto voice, very evenly developed. Her delivery showed musical intelligence and singable routine.—Berlin Boersen Courier.

Mrs. Ernestine Fish is certainly an intelligent and voice-gifted singer. Gluck, Schubert, Schumann, Cornelius and Brahms are to her no empty names.—Berlin Zeitung.

Thuel Burnham.

Thuel Burnham, the young pianist, who is shortly to be heard at the Metropolitan Opera House, recently completed a successful tour of Iowa. The *Norwegian Posten* thus referred to Mr. Burnham's recital at Decorah: "Thuel Burnham's piano playing is a delight and a revelation. Decorah is not generally a concert-going place, but in some inexplicable manner the fame of this stripling who was to play for us had reached every hearth in our little city, and long before the first number was presented the house was filled from pit to gallery. Then came Thuel Burnham, slender, delicate looking, and drew such tones and reverberations from his instrument as had never before been heard in these valleys, and perchance will never be heard again unless Thuel Burnham will return. The program was classical, but was interpreted with a comprehension, a clearness, that brought it within the full appreciation of every listener. To hear such music is a privilege not often accorded us, and we of Decorah will send our heartiest good wishes with Thuel Burnham on his way to the sunny southland in the hope that when again Iowa's hills are browning we may again know the delight of listening to America's pianist, Thuel Burnham."

Third De Pachmann Recital.

SATURDAY afternoon Vladimir de Pachmann drew a large audience at Mendelssohn Hall, and gave then and there a most remarkable exhibition of piano playing. His naturally erratic temperament was checked by his intense absorption in his program—and what a program it was! Schumann—the seldom played, delicious miniatures, "Davidsbündler Dances"; the F minor Fantaisie, three Preludes in C, G major and G minor, the G minor Nocturne, op. 37, No. 1; the C minor Study, op. 10; the A flat Impromptu, the B flat major Mazurka, op. 7; the D flat Valse, all by Chopin; Schubert-Liszt Serenade and Valse Caprice in A minor, and the Perpetual Movement and E major Polacca of Von Weber. Here is richness. M. de Pachmann was at his happiest. Despite the heat, there was in his playing a happy combination of repose, sweetness and poetry. The Fantaisie lacked on the side of dramatic power—its famous phrases were not proclaimed with breadth. But the magic fluting of his fingers in the double notes compensated one for the absence of vigor. The seldom heard G minor Prelude was admirably dramatic, curious to relate. But the "Revolutionary" study was far from satisfactory. Its theme is passion or nothing. However, the passage work for the left hand was wonderful. Of special interest was the reading of the Mazurka of the G flat study—given as a recall piece—the Henselt arrangements of the two Weber pieces and the Berceuse. De Pachmann is without a peer in his province—unique, morbid, sensual and sultry as is his art.

Pupils' Recital.

THE first of the series of recitals by pupils of Max Bendheim was given at his studio in West Fifty-sixth street last Thursday afternoon, when the following program was given:

Songs—	Evening Song.....	Schumann
	Dedication.....	Schumann
	Miss Fransioli.	
Aria, Queen of Sheba.....	Gounod	
	Miss Weinstein.	
Songs—	Rosemonde.....	Chaminade
	Good Night.....	Massenet
	Miss Bradford.	
Aria, Valse from Romeo and Juliet.....	Gounod	
	Miss Kennedy.	
Aria, Ballo in Maschera.....	Verdi	
	Mr. Grauman.	
Aria, Samson and Dalila.....	Saint-Saëns	
	Miss Fransioli.	
Songs—	Mignon (MS.).....	Schwab
	The Throstle.....	White
	Miss Weinstein.	
Songs—	Dear Love, When in Thy Arms.....	Chadwick
	The Sweetest Flower.....	Van der Stucken
	Miss Bradford.	
Song, Villanelle.....	Dell' Acqua	
	Miss Kennedy.	
Song, The Lost Chord.....	Sullivan	
	Mr. Grauman.	

It is not necessary to speak of each number individually, as without exception each pupil's work evidenced the high order of instruction received.

Mr. Bendheim is to be particularly commended upon his ability to successfully place the voice and to impart a pleasing and correct style.

To Sing in England.

Charlotte Maconda, the young American soprano, who sang in the Metropolitan Opera House last Sunday night, will be heard again in the same place at the next concert.

Henry Wolfsohn, who has the exclusive management of Maconda, has just closed a contract for her to sing in England next year. It is likely that she will make her appearance next May or June at Covent Garden. Here is another American singer who will win fame abroad.

The "Pops" Concerts in Cincinnati.

Messrs. Lewis & Dicke have undertaken the revival of the "Pops"—Sunday afternoon concerts—in Music Hall, Cincinnati. They have met with unprecedented encouragement, having already secured some 1,300 season subscribers in advance. This practically makes the financial success of the concerts assured. The concerts will be given by the Michael Brand Orchestra, under his personal direction. The orchestra will be composed of some fifty-five men. First-class solo talent has been engaged for a series of ten concerts, numbering the following artists: Katharine Bloodgood, Maude McDonald, Eva Emmet Wycoff, Oscar Ehrgott, Wm. H. Smith, Nora K. Schormer, &c. The concerts begin Sunday, November 19.

The National Conservatory of Music of America,

(FOUNDED BY MRS. JEANETTE M. THURBER)

128 East Seventeenth St., NEW YORK.

EMIL PAUR, Director.

Artistic Faculty: RAFAEL JOSEFFY, ADELE MARGUILES, LEOPOLD LICHTENBERG, HENRY SCHMIDT, ROMUALDO SAPIO, EMIL PAUR, HENRY T. FINCK, LEO SCHULZ, MAX SPICKER and others.

Day and Evening Classes.

ADMISSION DAILY.



CHICAGO OFFICE THE MUSICAL COURIER, 224 Wabash Avenue, October 28, 1900.

WHILE less numerous, still of equally good quality with those of the week preceding were the musical events of the last seven days. Included in the number were a recital by W. H. Sherwood, the Wrightson musicale, a recital by Holmes Cowper, an excellent production of "Iolanthe" by the Castle Square Opera Company and the second orchestral performance under the direction of Theodore Thomas—surely a feast sufficient for the most fastidious.

The orchestra is in remarkably good shape and giving unusually attractive programs, appealing to the popular element more than the last season. As an example, included in the first concert was the "Beautiful Blue Danube" waltz, by Strauss; the "March Marocaine," Berlioz, and Chabrier's "Bourrée Fantastique." In the entire performance there was not a dull moment from the opening overture ("Rienzi," Wagner) to the march before mentioned.

A new work, "The Wild Dove," symphonic poem, by Dvorák, was produced, and Bizet's suite, "L'Arlesienne," ended the first part of the program. Tchaikovsky's overture, "L'Orage," op. 76, was the heavy work of the week which saw the opening of the Chicago orchestral season for 1899-1900.

For the second concert this week the orchestral program opened with the overture to "Euryanthe," Weber, the Beethoven Fifth Symphony being the second number and ending the first part of the concert. In the second Humperdinck's "Moorish Rhapsody" and the introduction to Act III. of "The Meistersinger," the concluding number being "The Vorspiel."

Of interesting personalities in Chicago there are many, but the most notable addition to their ranks is many months is Mrs. Bella Thomas Nichols, of New York, who has become a convert to the progressiveness of our great Western metropolis. Mrs. Nichols, who for the past two years has been living in Paris, for several years was a leading teacher in New York for dramatic singing, voice placement and deep breathing. In the latter work she had many distinguished artists studying with her, all of whom have testified as to her remarkable success. As a dramatic teacher the name of one pupil alone will suffice, that of Miss Julie Opp, whose charming performance last year in Chicago occasioned much enthusiastic comment. Miss Opp to-day is one of the most highly trained and successful artists in London, and owes her training entirely to this gifted teacher, Bella Thomas Nichols. No more potent evidence of the wonderful strides taken by music in Chicago is required than the accession of such an artist as Mrs. Nichols. Here is a woman who, ten years a shining

light in New York, returning after an absence of two years, sees the enormous advance made in the West, and realizing the glorious possibilities, begins anew a career, knowing that for such work as her's there must be a demand. In dramatic vocal work Mrs. Nichols should speedily acquire a Western reputation equal to that which she gained in New York, especially now since the demand for English operatic singers has so largely increased, owing to the immense forces now required by Henry Savage, of the Castle Square Opera Company. In the training of artists for this class of work Mrs. Nichols has everything with which to insure success. She possesses method, magnetism and musical knowledge in very exceptional degree. Mrs. Nichols has a personality which appeals very forcibly to the aspirant for concert or stage honors. She is at once encouraging, helpful and kindly, and withal she has the tact and discretion to get the best there is from the pupil. There would be fewer failures and miserable trials to undergo if in the very beginning students would select an artist like Mrs. Bella Thomas Nichols to initiate them into the mysteries of breathing and correct tone.

Delle Sedie, of Paris, in an interview a year ago, said: "How very affectionately I remember my pupil, Mrs. Bella Thomas Nichols, of New York; what a splendid student she was. There is a woman who is perfectly qualified to transmit my method—rather the Italian method. Pupils who study of her need not come to Paris." So far as memory serves Mrs. Bella Thomas Nichols is the only artist in Chicago who is the authorized exponent of the celebrated French master, Delle Sedie, and every success should attend her in this city of her adoption.

And yet with all the advancement what horrible crudities are still perpetrated here. In no way is this more plainly shown than in the absurd circulars which reach this office. One of these precious documents was received here this week from an incorporated institution, which is designated as an opera school. After reciting that advantages are receivable under Mme. —, the prospectus says that "the school launches upon the ocean of activity and business, and with the needle of its sincere intentions pointing to the North Star of natural development of the voice, it tosses aside the wrathful waves of adversity and calmly awaits the brilliant future that is in store for it."

Some prospectuses tell us too much, others too little. This prospectus errs on the former side and facetiously admits the necessity of battling the bounding billows.

After a line as to the identity of the school's president, the prospectus states that "She (the president) is nature's own undisputed Mistress of the Sisterhood of Song," and fur-

thermore declares that "she is acknowledged by all musicians to be one of the greatest prima donnas of the nineteenth century." Further preamble brings us face to face with the fact that "She (the president) has the greatest desire to have the American people impressed with the true principles of the art of song." It is to be hoped that the 70,000,000 population will feel duly grateful for this kindly solicitude.

Another curious phrase in this enlightened production reads that the president says "considerable more is expected of female singers than of male."

This circular was evidently written by a long-winded vocalist, as in the most decisive argument he employs a sentence containing fifty-four words, and which reads:

"Masters of the Art declare that a singing teacher who has not been an acknowledged artist and who has not played or not been able to command the principal parts in opera and oratorio in prominent musical organizations in Europe and this country are detrimental to the advancement of the art of singing, and such a teacher is in the verbiage of Byron, 'Music, Soprano, Basso and Contralto; wish him five fathoms under the Rialto.'"

Another document finding its way to this desk is presumably relative to the Non-Musical Art Club for Musicians, which, for want of members and money, is expiring slowly. After a gasp or two it will cease from troubling, although the organizer writes on a battered postal card: "I have now sufficient number of members for club which I have organized to meet for election October 27, have shown the committee appointed to get up the by-laws my list, and if they are any of the number are not perfectly satisfied with the membership, and I shall appoint or have Mr. Hamill appoint the members that are as I know the prominent musicians of Chicago have always made a failure of their social organizations if I make it a success it will be through my own efforts; do not fail to come."

This Non-Musical Art Club for Musicians is an absurdity, and it is incredible that any artist could have ever accepted the proposition, or rather let us say the proposer, seriously. Mr. Hamill, who is mentioned in connection with the matter, is a trustee of the Chicago Orchestral Association, and by some extraordinary circumstance has been induced to become chairman, but he has only attended two meetings and is probably awaiting the outcome and response from the profession generally. It would be a strange anomaly indeed to bring into contact with each other the most refined culture and the unpolished ignorance of which the musical profession is composed, but such seems to be the idea of the promoter, who, notwithstanding all advice in the matter, persists in the determination to expend time and labor on a foregone failure.

The last meeting of the N. M. C. A. was somewhat stormy, the few would-be members of this original club being obliged to listen to some unpalatable truths from L. G. Gottschalk, who indignantly disclaimed any intention on the part of the Manuscript Society to lose its identity and its funds in the queer association called the Non-Musical Art Club for Musicians. The meeting was adjourned after waiting forty-five minutes for the temporary president.

In answer to correspondents and their many inquiries relative to the promoter of the Non-Musical Art Club, nothing is known at this office further than that she hailed from Cincinnati, and her card bore the inscription: "Mandolin and guitar and piano."

Society and musical people generally are looking forward to Joseph Baernstein's recitals here, the first of which is to be given under the auspices of the Amateur Club Thursday next, when the favorite basso will present a program of unusual interest.

A new and very important addition has been made to the singing masters of Chicago in the advent of Sydney Lloyd

ELIZABETH LEONARD,

...CONTRALTO.

REMINGTON SQUIRE,

125 East 24th Street, or 158 West 83d Street, NEW YORK.

ERICSSON

BUSHNELL.

For Dates, Terms, &c., address

177 Duane Street, NEW YORK.

THE NEW REYNOLDS, BOSTON.

Most centrally located. European Plan.

CENTRE FOR MUSICAL ARTISTS.

From \$1.50 per day upwards.

Room and Bath \$2.00 per day and upwards.

JOHN F. REYNOLDS, PROPRIETOR.



GRACE G. GARDNER,
Concert and Oratorio
SOPRANO.
Pupil of Blasco, Milan; Schmidt, Berlin
Henschel, London.
Studio: 40 West 25th St., New York.

SARA

ANDERSON,
Soprano.

Wolfsohn Musical Bureau, . . .

. . . 131 East 17th Street

Wrightson, the baritone. His concert last evening evidenced the possession of the main essential gifts toward popularity, an understanding of what music the public needs, an originality of method in singing, a pleasing personality and the fact that he is a diligent worker. Mr. Wrightson's program was varied in character and of a length to justify the commanding "no encores," whose printing would lend a charm if more frequently employed. Our new recruit, for Mr. Wrightson has wisely determined to make Chicago his home, needs no other introduction than the knowledge that he had had the benefit of extensive study with William Shakspeare, of London. Oratorio, American and English ballads, all are included in Mr. Wrightson's scope. His voice is big, but he has a nice regard for shading, and he sings at all times feelingly and intelligently. Though the night was a damp one, seats were at a high premium, and if enthusiastic applause is any criterion of excellent singing or public satisfaction or appreciation, Mr. Wrightson had every reason to be congratulated. For a first appearance, when some allowance is always made, the singer created an extraordinarily good impression, and will unquestionably rank with our best baritones.

For two years previous to his latest visit and renewed study with William Shakspeare, Mr. Wrightson had charge of the First Congregational Church choir, at Appleton, Wis. His training as a boy under Sir John Stainer has evidently borne good fruit, and his success in the development of boys' voices has received the strongest testimony. To that portion of teaching work Mr. Wrightson intends to devote much of his attention, and is assured of a high place. His advantages have been exceptional, but well have they been justified, and whether as chorus master or organizer, voice developer or soloist, Mr. Wrightson will anywhere make for himself a high name.

Following is the program presented by Sydney Lloyd Wrightson at his recital, Mrs. Nellie Bangs Skelton being the accompanist:

A Love Song.....	Peterson
Where'er You Walk.....	Händel
Bay of Biscay, O!.....	Day
To Anthea, Who May Command Him Anything.....	Hatton
My Love's an Arbutus.....	Stanford
Murmuring Zephyrs.....	Jensen
The Bird and the Rose.....	Horrocks
A Flower.....	—
I'm Wearing Awa'.....	Footie
Gypsy John.....	Clay
Recitative, Draw Near All Ye People.....	—
Aria, Lord God of Abraham (Elijah).....	Mendelssohn
Hide Thy Face from My Sins (Conversion of St. Paul).....	Berlioz
Recitative, Though Stricken They Have Not Grieved.....	—
Aria, It Is Enough.....	Mendelssohn
The King's Minstrel.....	Pinauti
Saved from the Storm.....	Barri
I Wish to Tune My Quivering Lyre.....	Sullivan
Good Night.....	Harris

The two important musical events in Milwaukee this week were the song recital by Helen Buckley, the Chicago soprano, and the production of "Godoleva" last night, in which Mrs. Minnie Fish-Griffin, Mrs. Dreier, Mr. Van Eyew and Mr. Valentine took part. Referring to Miss Buckley's song recital the Milwaukee Sentinel said:

The hall of the Deutscher Club last evening was occupied by the members and a concert party, Miss Helen Buckley, soprano, of Chicago, being the chief soloist. She sang selections from the works of Goring-Thomas and other composers, and again demonstrated her possession of a fine and flexible soprano voice, which she uses with excellent taste and skill.

Miss Buckley's program was as follows:

Aria from oratorio Creation, With Verdure Clad.....	Haydn
Four old melodies—	—
Tre giorni son che Nina.....	(Old Italian)
The Gap in the Hedge.....	(Old Irish)
Loch Lomond.....	(Old Scotch)
Good-Morrow, Gossip Joan.....	(Old English)
Songs from French composers—	—
Elegie.....	Massenet
Vilanelle.....	Chaminade

Absence.....	Berlioz
Fleur des Alpes.....	Wekerlin
Songs from German and English composers—	—
Who Is Sylvia?.....	Schubert
Du bist wie eine Blume.....	Meyer
Sandmannchen.....	Brahms
When Celia Sings.....	Moir
The Spring Has Come.....	Maud Valerie White
Songs from Russian composers—	—
Aria, Farewell, Ye Hills (Joan of Arc).....	Tschaikowsky
The Asra.....	Rubinstein
Good Night.....	Rubinstein
Songs from American composers—	—
At Parting.....	Rogers
Ah! 'Tis a Dream.....	Hawey
An Open Secret.....	Woodmann

Miss Helen Buckley has just returned from Ohio, where she gave a very successful recital before the Conservatory of Music at the University of Wooster. This delightful soprano, who is known all over the country as one of the finest American artists, is to give a recital in Chicago November 16, and is re-engaged in Kumber Hall in January, it being her fourth recital at this place.

William Armstrong is to give his new lecture, "Tschai-kowsky and Tschai-kowsky Songs," for the first time at Prof. George Coe's residence in Evanston, when the assisting musicians will be Miss Winifred Nightingale and Paul Beebe. November 7, before the dramatic club of Indianapolis, Mr. Armstrong lectures on the "Artistic Temperament," and at Carnegie Hall, Pittsburgh, November 16, the lecture will be before the Art Society of that city, and is also on the "Artistic Temperament."

Miss Jeannette Durno, the young pianist, is engaged to give a recital November 9 at University Hall, Fine Arts Building. Among other engagements booked for Miss Durno, who is under the management of F. J. Wessels, are two in Wisconsin, Green Bay and Kaukauna; New York, Boston (two private recitals), and a concert at St. Paul's School, Garden City, N. Y.

Among the prominent sopranos of Chicago none is gaining the good opinions of the public, according to newspaper notices, more than Mrs. Ada M. Sheffield, who was soloist at an important concert at Joliet, and who is engaged to sing at Elgin, at the Kenwood Club, Chicago, and at Peoria. The following are some recent criticisms of Mrs. Sheffield's singing:

Ada M. Sheffield, by the way, about whom so many flattering things have been said in heralding her coming, was even better than her friends had prophesied, and much of the success of the evening was due to her work, which has not been surpassed in this city for years, if ever. She is a thorough artist, and with a voice of remarkable range, power and purity, together with her personal charms and sympathetic interpretations, she had no trouble in simply capturing the audience, which showed its enthusiasm in vigorous applause.—The Joliet Daily Republican, September 27, 1899.

The singing of Mrs. Ada M. Sheffield, of Chicago, was greatly enjoyed. She has a voice of great strength, and her selections were rendered with exquisite expression and feeling.—The Joliet News, September 26, 1899.

Mrs. Ada M. Sheffield made her first appearance before a Joliet audience, giving "Night Time," by Van De Water. The rich, sweet tones of this gifted soprano surprised even those who had read the flattering notices given in advance and she was recalled.—The Joliet Daily Times, September 27, 1899.

From present indications Dr. Alfred Williams, the Sbriglia disciple, will be one of the most popular teachers in Chicago this year. His specialty is tone placing and voice building, and the results attained by some of his pupils are most astonishing. His informal musicals and "At Homes" each week, given in his most artistic studio, have and will be a delightful feature for pupils and musicians.

The first evening recital of the American Conservatory took place on the 24th inst. at Kimball Hall, when two of the newly engaged members of the faculty, Miss Lila Howell and Holmes Cowper, were introduced. The hall

was packed as usual and the impression created was a most favorable one.

Miss Howell is a charming woman and a reader of unusual refinement. Her selections were given with a delightful naturalness and truth that instantly appealed to her hearers' sympathies. Her reception was most cordial and her success emphatic.

Mr. Cowper, who has already established himself in Chicago as an artist of the highest type, made a no less favorable impression. His selections, the "Adelaide" of Beethoven; "If With All Your Hearts," Mendelssohn, and several English ballads, were given with an easy vocal delivery, beautiful phrasing and perfect intonation. His voice is a purely lyric tenor of excellent quality. Miss Effie Murdock assisted with several well played organ selections.

Mrs. James D. Barr, of Paris, Ill., who has just completed a one year's course under J. H. Kowalski, gave a recital Tuesday evening at Mr. Kowalski's studio on Ohio street. About seventy-five guests were present. Mrs. Barr has a mezzo soprano voice of much sweetness and very good style, and her clear enunciation was remarked by everybody. In the aria from "Favorita" Mrs. Barr showed marked dramatic ability. One of the features of the program was the absence of music in the hands of the vocalists and pianist.—Terre Haute Gazette, October 25, 1899.

HAMLIN'S GREAT SUCCESS AT INDIANAPOLIS.

Tomlinson Hall was thronged with devotees of music Thursday evening, October 19 who welcomed George Hamlin enthusiastically and demanded a number of encores. Mr. Hamlin sang Jules Granier's "Hosanna" and Allitsen's "Thangsgiving," Maude Valerie White's "To Mary" and the popular drinking song from Mascagni's "Cavalleria Rusticana." Mr. Hamlin was in excellent voice and acquitted himself in a manner which delighted the audience. Indianapolis, moreover, welcomed Mr. Hamlin as an established favorite, as he sang there at the May festival of 1898 with David Bispham. When he stepped upon the platform he was immediately recognized and received a fine reception. The comments made on Mr. Hamlin's artistic performance were glowing, and included the following from the Indianapolis journals:

TOMLINSON HALL WOULD SCARCELY ACCOMMODATE THE CROWD.

Mr. Hamlin was in excellent voice and every tone was perfectly rounded and finished. His voice is a high tenor, of fine timbre, clear and true. He sang "Hosanna," by Granier, and later a group of three songs. It would be simply a matter of personal choice as to which was the best. Those who like the ballads would know that he excelled as a ballad singer, with the sympathetic quality of tone which he has, and those who like the more vigorous style of the drinking song would be perfectly right if they thought he was capable of more than a ballad. That he pleased all was very evident from the enthusiasm of his recall and the number of times he had to bow in acknowledgment.—Indianapolis Journal, October 20.

CONCERT A SUCCESS.

George Hamlin was last heard in Indianapolis during the May Music Festival of 1898, when his voice was heard in Peter Benoit's "Lucifer" with those of Mme. Emma Juch, Mme. Josephine Jacoby and David Bispham. That first night of the festival was a wonderful night to the musical people of this city, for Hamlin and Bispham, appearing for the first time here, captured the Indianapolis musical people, so to speak, and left delightful memories when their engagement had ended. So last night when George Hamlin stepped before his audience he received an ovation. The first number was Granier's heroic song, "Hosanna," and it afforded Mr. Hamlin ample opportunity to show the fine, manly timbre of his voice, which he uses with such uniform good taste and displayed such positive dash in the "Drinking Song" from "Cavalleria Rusticana," the rendition of the latter justly earning a recall, the great tenor repeating the number.—Indianapolis Sentinel, October 20.

George Hamlin, the Chicago tenor, who has become a favorite with Indianapolis audiences, sang Jules Granier's "Hosanna." He also gave a couple of songs, including Allitsen's "Thangsgiving," Maude Valerie White's "To Mary" and the noted drinking song from Mascagni's "Cavalleria Rusticana." The last had to be repeated as an encore. Mr. Hamlin seemed in fine voice, singing with great warmth and dramatic force. His highest notes in the first song rang

E. PRESSON MILLER,

VOICE CULTURE.

METROPOLITAN COLLEGE OF MUSIC,

21 East 14th Street, New York.

PIANO INSTRUCTION.

Frederic

Mariner,

TECHNIC SPECIALIST.

STUDIO:

VIRGIL PIANO SCHOOL,
29 West 18th St., New York.



HERBERT MILLER,
BARITONE.

ORATORIO,
CONCERT,
SONG RECITALS.

Carnegie Hall, NEW YORK.

ROMUALDO SAPIO

With the National Conservatory of Music, New York; late conductor Abbey & Grau, Adelina Patti, Metropolitan Opera House, &c.

VOCAL INSTRUCTION.

Private Studio: - - 230 WEST 42d STREET, NEW YORK.

LOUIS V. SAAR,

Piano Ensemble Playing and the
Theoretical Branches.

Harmony, Counterpoint, Composition. Studio: STERNWAY HALL, N. Y.
Applications by mail. Send for circulars.



ION A. JACKSON,

TENOR.

324 West 56th St.,
New York City.

SOLE MANAGER:
REMINGTON SQUIRE,
128 E. 24th St., New York.

BROAD STREET CONSERVATORY OF MUSIC,

GILBERT RAYMONDS COMBS, Director.

1331 South Broad Street, Philadelphia, Pa.

ILLUSTRATED CATALOGUE FREE.

out clearly while the lower registers were not wanting in strength or clarity.—Indianapolis News, October 20.

Mr. Hamlin's principal engagements already booked include the following:

November 25—Metropolitan Opera House, New York (orchestral concert).

November 26—Carnegie Hall, New York (orchestral concert).

November 28—Pittsburg Mozart Club, in "Swan and Skylark."

December 5—St. Paul Schubert Club.

December 13—Akron, Ohio, in "Messiah."

December 29—Annual "Messiah" performance in New York city.

December 30—Second appearance in "Messiah" performance in New York.

In addition to these appearances Mr. Hamlin has a number of other engagements, which will make his concert tour almost uninterrupted.

The *Evening Post*, of Chicago, in its "Festival Edition," publishes a fine article on music in that city. The following specially interesting facts appear under the heading, "Chicago's Great Musical College":

Chicago's prominence as a musical centre is due primarily to the work of one man—a man who came here just as the time was ripe to sow the seeds of Chicago's artistic growth, who has worked unceasingly, with untiring energy and perseverance for the past thirty-odd years. Every lover of music will recognize the man referred to in Dr. F. Ziegfeld, president of the Chicago Musical College. Dr. Ziegfeld established the college in 1867, and it has grown with the municipal growth, until to-day it stands the foremost school of musical learning in the world. It is the far-spreading outreach of influence of this college that has cultivated the people's interest in music, and in the course of time made it possible to establish the great Chicago Orchestra and to bring the world-famous virtuosi to play at our concerts.

The Chicago Musical College enjoys a reputation in Europe, as well as in this country, seemed to no other school of its kind. It is safe to say, however, that in the rush of business in our great city, even many Chicagoans do not realize the enormous scope of this institution; are not aware of the fact that here are to be found more great artists brought together in the faculty of one school than can be boasted by even the Conservatory at Leipzig. Take, for instance, the board of musical directors, and we have Dr. F. Ziegfeld, Hans von Schiller, Arthur Friedheim, Dr. Louis Falk, Bernhard Listemann, William Castle, S. E. Jacobson and Arturo Buzzi-Pecchia, names standing highest in the world of music. Not only in its faculty does the college stand pre-eminent, but also in the arrangement of its courses of study. It is a veritable college in fact as well as in name. The curriculum includes all the higher branches of music and the allied arts. It holds the same position in its particular field as do the great universities in theirs. Here is also "esprit de corps" so seldom found where a great many of artistic temperament are brought together, and to this fact the success of the school is in a great measure due. The faculty works as one for the best interest of the institution which is their pride.

The college was small in its beginning, but Dr. Ziegfeld has steadily pursued the policy of engaging only the best artists, and, as the increasing number of pupils demanded, has brought many of Europe's most famous teachers to the college.

In the preparatory departments graduates of the college, who have shown special fitness for the work, are employed.

The first home of the college was in the Crosby Opera House, and it was not long before more commodious quarters were sought at 253 Wabash avenue. Then came the great fire of 1871. In less than three weeks, however, the college again opened its doors at 800 Wabash avenue, and from there moved to still larger school-rooms at 493 Wabash avenue, where it made its headquarters until Central Music Hall was built. In the latter structure it remained for twenty years, until May 1, 1898, when the college took possession of its magnificent new Chicago Musical College Building in Michigan boulevard, between Van Buren and Congress streets, opposite the Lake Front Park, a truly ideal location. The new building is six stories in height, 170 feet deep, and has 23,650 square feet of floor space. It is occupied exclusively by the college. From the beautiful offices on the ground floor, through the reception rooms and library to the many handsome studios, the highest artistic tone prevails. On the ground floor and in the ladies' reception room and library the furnishings are in heavy carved mahogany, and in one corner of the reception room stands a fine marble bust of Dr. Ziegfeld, presented to him by the members of the college faculty. The hallways are richly carpeted and the studios are furnished like luxurious private parlors.

On the lower floor, with an entrance through the offices, is a fine recital hall, seating 700. Here the college gives a matinee every Saturday afternoon, in which the members of the faculty and pupils take part. A great many other concerts are given during the season, and it is conceded that this institution places its pupils before the

public under the most auspicious circumstances. A pupils' orchestra is also a feature of the college course. Students here receive the orchestral training under a thorough conductor.

The annual commencement exercises are held in the Auditorium, it having been found necessary to secure the largest audience room available to accommodate the enormous attendance. At the last commencement, June 21, the great Auditorium was filled from parquette to the topmost gallery, and more than 2,000 people were unable to gain admission. The stage was decorated with palms, peonies and daisies, and the entire occasion conducted on a most elaborate scale. The winners of diamond medals in the advanced classes furnished the program, which was of the highest artistic merit. An orchestra of fifty musicians assisted.

Another feature illustrating the liberal policy of this institution should be mentioned, and that is the system of free and partial scholarships. In comparison with the scholarships issued at the technical schools and universities, little has been done in this direction in music, except by the Chicago Musical College. For this year the college offered thirty-five free scholarships. So many highly talented pupils, however, took the examinations and were found richly deserving of the advantages offered by the college that the board of directors made a special appropriation and issued fifty-three free scholarships, instead of the thirty-five originally set aside.

Last year the college added to its other departments the Chicago School of Acting, which is under the direction of Hart Conway, the greatest educator for the stage in this country. The School of Acting is now an important department of the college.

In greater popularity than ever this season are the Apollo Hall and parlors in the Central Music Hall Block, the convenience of the well-appointed rooms and the splendid location in regard to accessibility from all portions of the city having been taken advantage of by quite a number of clubs and societies for their meetings throughout the year. Among these are the Mendelssohn Club, the 101 Club and the Klio Association. Mrs. Annie Lawrence Perley will also give a series of art and literary lectures Friday mornings, under the auspices of the Visiting Nurse Association.

Among the music received at this office is a volume containing the seven octave studies of Kullak, revised and annotated by William H. Sherwood. With many valuable hints for the player who desires to become a good pianist the edition is one which will appeal to the musician. Each study is indexed with remarks as to the methods of working it out, all the comments bearing the stamp of originality of expression, for which Mr. Sherwood is so well known. The studies are published by Hatch & Co., of Philadelphia, and considering the quality of the publication is quite reasonable in price.

To quite another department belong the publications sent by the Clayton F. Summy Company. In this batch is included some remarkably clever compositions for children, written by Mrs. Crosby Adams, whose work for beginners is obtaining recognition in the music schools of the country. In the number are some wrist studies, quite the cleverest of their kind I have seen, and which in point of interest and for serving the purpose intended would be difficult to surpass. Mrs. Crosby Adams' compositions are strongly recommended for beginners, as they combine melody and practical utility.

The following, from the St. Louis correspondent, shows in that city also there is unusual activity in musical matters and that the season will be an exceptionally full one.

FLORENCE FRENCH.

ST. LOUIS.

St. Louis, Mo., October 26, 1899.

With "Carmen," "The Barber of Seville," "Faust," "Traviata" and "Lohengrin," the Grau Opera Company will hold forth next week at the Olympic Theatre. The music lovers, who for some seasons past were obliged to go to other large cities to hear their favorite operas, will now have an opportunity to pay the customary exorbitant price for their entertainment in their home city. It remains to be seen if Mr. Grau will be able to draw full houses, as it was his good fortune to do in years gone by. To judge by the advance sale of season tickets the musical public is not rushing at break-neck speed to acquire seats.

One reason for the apathy displayed is the fact that he brings us no novelties.

Besides a number of old-time favorites, such as Calvé, Plançon, Campanari and Edouard de Reszké, the list of artists includes Suzanne Adams, a young American singer; Dippel, Sembrich and Van Dyck.

The famous Castle Square Opera Company, playing in New York and Chicago, have added St. Louis to their circuit. The St. Louis season will open at the Exposition Music Hall on Monday evening, November 6, with "Faust." Mr. Temple has been here several weeks selecting the chorus from the ranks of the best singers of the city. A number of the pupils of the better teachers have availed themselves of the opportunity of becoming intimately acquainted with the scores of the operas. As a nucleus he has brought with him a number of professional chorus singers, and for once we will be spared the sound and sight of the old opera chorus war horses from across the waters. It was a delight to attend one of the rehearsals and listen to the fresh and healthy voices that go to make up the chorus. Clarence West is at present drilling the chorus here. He will change places with Emerico Moreale, who will join the company at the opening.

If financially successful, and we see no reason why it should not be, judging from the business-like manner in which the enterprise is conducted and advertised and the excellence of the artists promised, a season of fourteen weeks' duration will be given. Among the fifty principals who will alternate between Chicago, New York and St. Louis we find such names as Yvonne de Treville, Adelaide Norwood, Selma Kronold, Marie Mattfeld, Alma Powell, Eloise Morgan, Joseph F. Sheehan, William G. Stewart, Barron Berthold, William Mertens and E. N. Knight, whose artistic abilities are well known here. Mr. Southwell will have control of the business management of this branch. He is very enthusiastic over the prospects of a big season. The stage and auditorium of the Music Hall have undergone some radical changes, which will greatly improve the adaptability of this once barn-like place.

The following card has been received by the members of the Philharmonic Society:

"For several reasons your executive committee thinks it wise not to give the proposed series of concerts projected for this season; consequently no rehearsals will be held until further notice. It is the universal opinion that no better and more intelligent body of singers than the Philharmonic chorus has ever appeared in public in St. Louis, and your committee hopes that it will not be long before active work may be resumed on a more permanent basis than before."

The above notice speaks for itself. The management had to succumb to the inevitable. Though artistically the success of the one season's life of the Philharmonic was a source of satisfaction to the promoters and to the St. Louis musical public, financially it was an utter failure.

The Henneman Musicales, given every Sunday afternoon at the Henneman Hall, will be continued this season. A resumé of last season's twenty-three Sundays shows some interesting data and is an evidence of the power these musicales wield for the good of music in St. Louis. The names of sixty-five composers appeared on the programs. In all 152 compositions were produced. They embraced every period and all styles of chamber music from Bach to the present day, from the solo to the sextet. Foreign composers were represented by 117 compositions, while thirty-five works showed the quality of our national art. Besides this, two lectures were delivered, one by Mr. Henneman, on "Acoustics," the other by Mr. A. K. Virgil.

The advance sale of season tickets to subscribers for the ensuing year for the Choral-Symphony Society demonstrates the increased interest of the general public in the

THE NEW YORK COLLEGE OF MUSIC, 128-130 EAST 58th STREET, NEW YORK CITY.

ALEXANDER LAMBERT, Director.

The most thorough, best equipped and most successful MUSIC SCHOOL in NEW YORK.

The eminent success of numerous graduates of this school has repeatedly proved the effectiveness of the methods of instruction which it promulgates.

All students are taught **PRIVATELY** under **PERSONAL** supervision of Mr. Lambert.

Only such Branches as **HARMONY**, **SIGHT READING**, Etc., are taught in classes.

COLLEGE IS OPEN ALL THE YEAR. Pupils may enter at any time; no previous musical knowledge necessary.

Before making your arrangements for next Season's Studies, write for Catalogue of THE NEW YORK COLLEGE OF MUSIC to OTTO ROTHER, Secretary, 128-130 East 58th St., New York City.

PEABODY CONSERVATORY OF MUSIC



OF BALTIMORE,
HAROLD RANDOLPH, Director.

The Great Musical Centre of the South.

Faculty of thirty eminent European and American Professors.

CIRCULARS MAILED ON APPLICATION.



MME. FLORENZA . . .

D'ARONA,

20 Rue Clement Marot,
PARIS.

Voices placed and developed tone by tone.
Repertoire—Analysis and Interpretation.
Stage Practice. Engagements secured.
Special Teacher's Course with diploma.
Reduced steamer rates for American pupils.

Board reasonable.
Home comforts and protection.

Mrs. H. O. BROWN,

Piano Teacher.

Beginners and Children a specialty.

Address, 27 West 98th Street, NEW YORK.

welfare of the society. The receipts of the box office are always an accurate test of such interest. The reservation of seats opened last Monday.

* * *

The Union Musical Club has begun active work. The success that last year followed the combination of the Tuesday and St. Louis Musical clubs has instilled an unbounded enthusiasm not only in the officers and promoters of this organization, but also in every member of the club. The general outline of the work for this year will be on much the same lines that made the club a success last year. The plan of giving artists' concerts for all members in a large hall, and "active members' " concerts in a small hall, will be continued. There will be four artists' concerts of special note, Vladimir de Pachmann, Max Heinrich, the Kneisel Quartet and an artist or lecturer yet to be determined. The rehearsals and active members' concerts will be held in Henneman Hall.

* * *

Harry J. Fellows, the new tenor at the First Presbyterian Church, is out on the road for a few weeks with the Lyceum Concert Company, of Chicago, and Charles Brainard has been supplying his place.

* * *

Edwin Vaile McIntyre has been giving several organ recitals recently. At Canton, Ill., and York, Neb., he was especially successful, being re-engaged for other recitals later in the season.

* * *

Alfred G. Robyn, the popular organist and composer, is booked for a number of recitals, including Milwaukee and Little Rock.

* * *

Mrs. Charles B. Rohland, of Alton, announced yesterday that her series of subscription concerts will be resumed this year. Besides a number of St. Louis artists, she has engaged others from the East.

* * *

Miss Mabel Bryant, the contralto from New York and one of Charles L. Young's artists, has been engaged to fill the contralto position in the First Presbyterian Church choir. She will also sing the contralto role in "The Messiah" for the Choral Symphony Society.

MILTON B. GRIFFITH.

Mrs. Phillips-Jenkins' Pupils.

Miss Virginia Bunting, soprano of St. Mary's Church, Philadelphia, sang at the Export Exposition October 27 to fine advantage. She is a pupil of Mrs. Phillips-Jenkins, and gives promise of being a star vocalist. Mrs. Edith Virden Rice, another of Mrs. Phillips-Jenkins' pupils, and soprano of St. John's choir, has an engagement to sing at the Exposition November 9. She filled an engagement, also, at Bordentown, October 30, where she was well received. Mrs. Jenkins has recently had two of her pupils come to her from New York city.

Becker Lecture Musicales.

The fifth season of Gustav L. Becker's lecture-musicales will begin on Saturday morning, November 4, at 10 o'clock, with an informal reunion and impromptu program. This will be the first musicale in Mr. Becker's new home in "The Hazlehurst," corner of Central Park West and 104th street. Mr. and Mrs. Becker, after five years at 70 West Ninety-fifth street, moved to this apartment just before sailing for Europe early in the summer.

Miss Ida Brauth, the violinist, spent the summer in Milwaukee and Chicago, where several managers heard her play. She thereby secured a good many engagements. She is the soloist of the Milwaukee Männerchor concert November 28. In December she will make a concert tour.

MUSIC GOSSIP OF GOTHAM.

NEW YORK, October 30, 1899.

A PROPOS of the notice in this column of the singing of the choir of St. Thomas' Church, Mamaroneck, a friend suggests that I did not point out weak parts with sufficient emphasis. Such is undoubtedly the case, but many of the singers are volunteer members of the choir, seldom hearing other Episcopalian choirs, and so, it seemed to me, not within the pale of detailed criticism. However, since they got so much praise, here is a little for the singers to ponder over:

The chief demerit is the habit of shouting; in other words, this choir let their enthusiasm run away with their judgment, and seldom sing *p.* or *pp.* Notably was this the case in their accompaniment to Miss Fairchild's solo in the Spohr Cantata, "God, Thou Art Great." Miss Fairchild must cultivate her upper notes. There is an excellent balance, but unfortunately much is spoiled by this habit of singing monotonously loud. Is everything sunshine on this earth?

* * *

Dudley Buck, Jr., has instituted a series of Thursday afternoon musicales at his Carnegie Hall studio, from 3 to 5, and has already given two. Sometimes a visitor will sing, adding variety to the music, and he is always sure of many listeners. The advantages this young man has had, some eight years in Italy, on the concert and operatic stage, have broadened him greatly, so that he is equally at home in oratorio, operatic music or song. His program last Thursday was:

Orpheus with His Lute.....	Sullivan
God Keep You, Dearest.....	Bartlett
My Love's an Arbutus.....	Stanford
The Dew It Shines.....	Rubinstein
The Asra.....	Rubinstein
He and She.....	Liddle
At Parting.....	Liddle
If I Were a Rose.....	Liddle
Haute Thou, Sweet.....	Hawley
Ich liebe Dich.....	Grieg
The Silver World Is Sleeping.....	Buck
I Love Thee.....	Buck
If In Thy Dreams.....	Buck

Here was variety enough for anyone, and the interest manifested by his listeners was flattering both to songs and singer. F. W. Riesberg accompanied.

* * *

E. Presson Miller, of the Metropolitan College of Music, has instituted a series of musical evenings at the "home department" of the college, 66 West Ninety-sixth street, and here last Tuesday evening a goodly company gathered to hear a varied program.

Those who participated were Misses Hallie Howard, Ella Lehmann, Mary Hardy, Clara Vance, Mayme Jackson, Robert Siddle, Leo Liebermann, Otto Poleman, with W. F. Sherman accompanist. Of these I must particularly comment on Miss Jackson, who is a budding artist, with a lovely alto voice and nice presence; Miss Ella Lehmann, a very young singer, of great promise, pretty, and modest in appearance, and Mr. Liebermann, who sings with much fervor and understanding. All the others showed conscientious effort, and Mr. Miller is to be congratulated on the very sensible criticism he afterward made, in a little talk on the merits and defects of each singer, as well as on the good material he has. Mr. Sherman's accompaniments were helpful and sympathetic.

* * *

The first concert of the Grand Conservatory String Quartet occurred last Wednesday evening, being the 348th entertainment of the institution. The personnel of this quartet is as follows: Max Karger, first violin; Herman Kuhn, second violin; Rudolph Engel, viola, and Franz

Listemann, 'cello. Here are names respected in the musical world, and the music they produce should be superior. The program contained nine numbers, Miss Jessie Parker, soprano, and Miss Anita Cluss, harpist, assisting, with Conrad Wirtz at the piano. Gunther Kiesewetter and Eugene Clarke have been added to the very numerous faculty of the institution.

* * *

Mme. Abbie Clarkson-Totten announces a concert to occur on Thursday evening, November 23, in which she will have the assistance of some excellent talent, such as Miss Eleanor Foster, pianist; Carl H. Tollefsen, violinist, and others to be announced later. Madame Totten's concerts always furnish much variety, draw large audiences and are pleasant and successful affairs. THE MUSICAL COURIER has frequently chronicled the lady's success as solo singer, and her concerts, always managed with much business acumen, show what can be done by a woman of tact and sense.

* * *

Another concert which occurs the same week is that of the well-known and popular baritone, Edward Bromberg, who gives it at Knabe Hall on the evening of the 28th, assisted by Miss Marguerite Stilwell, pianist; Eva Gardner Coleman, soprano, and possibly other artists. Mr. Bromberg, whose many qualities, both of voice and person, are held in high esteem by all, deserves a full house.

* * *

Francis Carrier, the baritone, who goes South for a tour soon, and later joins the Wilczek Concert Company, was one of the most pronounced successes of the Albany meeting of the N. Y. State M. T. A., and to remind people that this was the case, I herewith append the critical comment made by this paper on that occasion:

The "Herodiade" aria was sung with much passion, the Serenade with gusto and the "Pagliacci" Prologue with a breadth and power altogether surprising. His tender songs were no less well done, and the pathos he put in Nevin's "Oh, that We Two Were Maying," was altogether heartbreaking. In all things, a fine young artist is Carrier, and for him is predicted a splendid career, now that he has an association through his Brooklyn connection, which will give him metropolitan opportunities. Just watch this name—Carrier.

* * *

The following has been received:

DEAR MR. RIESBERG—You may be interested to know that on the evening of November 15 we shall come forward in Mendelssohn Hall with a chamber music recital by the Kaltenborn Quartet, assisted by the Pianola.

I send you a copy of the advertisement to be put into the papers later on, so that you will see what we are up to. I really hope and feel that this is an affair not without musical importance, because, certainly, nothing of the kind has ever been done before. I hope you can arrange to be present at one of the rehearsals, dates later, or at the concert, for which, of course, you will receive tickets.

Yours very truly, C. B. CHILTON.

This promises to be an event, and will sustain the contention of the Aeolian Company that the Pianola is capable of the highest artistic participation, for be it remembered no human finger will touch the keys which will play the piano part of the Mendelssohn D minor Trio, the Kreutzer Sonata, or the Schumann Quintet, the numbers planned for that evening.

* * *

A. Y. Cornell, the organist and director of the Tremont M. E. Church for nine years past, has established himself in a handsome new studio, in Carnegie Hall, and here you scribe found him the other day, busy with music, students, &c. Edmund J. Myer speaks most highly of his tenor voice, and says he is a coming singer. He will sing in a performance of "In a Persian Garden," at Bay Ridge, soon; also at the Comstock School, and the part for tenor in "Rebekkah" will be sung by him. An all-round good musician, conductor, tenor soloist, organist, and what not, Cornell is a busy man.

* * *

Musical papers, dailies and others, also would-be accompanists, take warning, and ring not at Francis Fischer

MR. VICTOR THRANE

Engaged as Soloist

by the

NEW YORK PHIL. ORCHESTRA,
BOSTON SYMPHONY "
PITTSBURG "
CINCINNATI "
CHICAGO "

PETSCHNIKOFF

THE FAMOUS RUSSIAN VIOLINIST.

ACCOMPANIED BY...

KNABE PIANO USED.

AIMÉ LACHAUME, Pianist.

J. V. GOTTSCHALK, Representative.

Address 33 Union Square, New York.

Powers' door, for it will do no good, inasmuch as he has recently hung up this sign:

NOTICE.

MR. POWERS IS PROVIDED WITH SUFFICIENT
ACCOMPANISTS, AND REQUIRES NO MORE
CARDS IN ANY PAPERS OR PERIODICALS.

* * *

Miss Genevieve Bisbee's new studio at Carnegie Hall is now a most artistic place, with many beautiful objets d'art, and here the well known Barth-Leschetzky pupil is prepared to receive pupils. Of a recital she gave at Newport last summer a local paper said: "The program was varied and gave the artist a chance to show her capabilities in different directions. Very pleasing were the limpid, liquid scales in the Schubert Impromptu and Chopin waltzes, the clearness of theme and motive in the d'Albert 'Allemand,' the delicacy of the 'Norwegian Bridal Procession,' and the perfect cantilene of the Liszt 'Liebestraum.' A certain virility in the heavy chord passages, usually unlooked for in the feminine touch, gave additional charm to her interpretation. Both strong and graceful was her playing of an encore, a Schubert Menuet."

* * *

A studio adjacent to that of Miss Bisbee is that of a charming young woman of the brunette type, Miss Rosamond Busey. A Southern girl, hailing from old Virginia, Miss Busey spent some years in vocal study in Paris and London, and in the latter place she has a well-established reputation. For some time past unable, because of illness, to attend to professional duties, Miss Busey is now a very picture of blooming health, and expects soon to sing again. Her system of teaching, gained under the instruction of Signor Sbriglia and Mme. La Grange, of Paris; Signor de Giorgio, of Rome, and other great masters of Europe, and taught by her in Paris, develops the fullest and richest quality of voice, and brings the best results in breathing and chest expansion. Through such a rational method the smallest voice gains in timbre and power, and this teacher's particular aim is to protect the voice from any harm or wear and tear, not allowing it to lose its freshness and brilliancy.

* * *

Misses Margaret and Mary G. Keyes, who sing duets with such spontaneity and charm, expect to make a specialty of this. I do not know that I have ever heard greater unity, both of voice and enunciation, than in these sisters. There is perfection of ensemble attained only through the years of association: I imagine it began in early childhood. Miss Margaret is alto of Saint Thomas' P. E. Church, on Fifth avenue, and Miss Mary is soprano of the Union M. E. Church. Apropos, the choir of St. Thomas' was last week entertained by Frederick D. Pell, of Fifth Avenue, the best evidence of that gentleman's interest in the choir.

* * *

Here are other sisters who sing duets, but in altogether different arrangement—the Misses Grace E. and Frances M. Hoyt, and these original young women astonished me some time since by singing the Reinecke "Spring Song," which is for violin and voice. The soprano told me she simply took the violin part, and "fixed it up for the voice." They are now a-fixing another duet after the same fashion.

A glimpse of their Manchester, Vt., home, shows a long, low old-fashioned building, with grand old trees surrounding it, wide piazza: a most comfortable looking nest for the summer.

* * *

The friends of the soprano, Miss Ida May Pierpont, learn with satisfaction that she sang ten days ago at an Aeolian recital, making a hit, and that her projected recital will occur this week in Association Hall, Newark, N. J., Miss Anna Otten, the violinist, assisting, with Mr.

Frank Drake as solo pianist. She has other affairs on the tapis, which will be duly announced later.

* * *

The Alhambra Quartet is the name of a unique group of instrumentalists, the members playing these instruments: Spanish banduria, Milanese mandolin, a first guitar and a second, or contra-bass, guitar. The players are Messrs. J. G. Schroeder, M. M. Gonzalez, C. Pertusio and A. L. Barber—a German, Spaniard, Italian and American. By the way, Mr. Schroeder, who recently went to Germany on a business trip, found a wife aboard ship. Congratulations!

F. W. RIESBERG.

Initial Production of Giordano's "Fedora."

THROUGH the kindness of George Frank Muller critic of the *Two Republics*, of Mexico City, the following careful criticism of Sardou's work and the artists who created it is here given:

It is refreshing to see this latest production which Mexico is first honored with on this side of the Atlantic.

The Scenes—St. Petersburg and Paris, and time of action, the present epoch. Consequently we have costumes that do not savor of the Middle Ages, clanking armor, clumsy, to say the least, producing dull action, palmed off as knightly chivalry, of which naught we know, though sung by poets in tuneful rhyme. Sardou's drama calls for dramatic action, thrilling situations, and well has Giordano gauged his music; it is really an obligato and support to the intensely effective scenes. He knew how to appreciate the great Frenchman's art, and mars none of the climaxes, but just lends his musical accessory in a charming manner; it co-operates with the author rather than mutilates or destroys his framework, thus rounding out and completing the tout ensemble. "Fedora" soothes one; it satisfies that longing for a something finished in itself. It is hardly a grand opera, but rather a grander drama with a musical background. Now to the individual artists. The world knows that Chalia is a great singer, but I question whether any of her opportunities have so given scope to her great histrionic ability as has this character of Fedora Romanoff.

Chalia's portrayal of the Fedora has brought forth many interesting reminiscences from the old timers, foremost among whom was the venerable Signor Codocosa, contemporary and classmate of the great Verdi. "This public," he was heard to say to a respectful group of listeners, "loves to hear Chalia sing, but really much of her art is above their heads. When I was a young man I played the flute and often have paid the flutist of the orchestra for the privilege of taking his place. That was in Italy, in the old days. Yes, I have heard all the great artists, beginning with la Malibran and la Pasta, and let me tell you, gentlemen, that the Signora Rosalia Chalia is in no manner inferior to the best of them in her voice and method, and moreover in the expression of dramatic sentiment and passion she leaves them all behind."

Charlotte Maconda.

The daily papers of New York city have the following to say about Maconda's appearance at the Metropolitan Opera House on Sunday evening, October 29:

The soloists were Madame Schumann-Heink, Miss Charlotte Maconda and Herr Adolph Muehlmann.

It was the first appearance this season of Madame Schumann-Heink.

Miss Maconda's rendering of the aria from "Odysseus" and "Der Wanderer" called forth vigorous encores. Her voice, while not powerful, is one of remarkable sweetness, and the audience was quite emphatic in its approval. The orchestra was under the direction of Herr Emil Paur.—Herald.

Charlotte Maconda in the Bell Song from "Lakmé" and an aria from "La Traviata" disclosed the possession of an agreeable soprano voice, and she sang with skill and finish.—Sun.

Miss Charlotte Maconda rendered "Ah fors e lui," from "Traviata," very charmingly, and in her selections and appearance awoke memories of Sembrich.—Journal.

With Madame Schumann-Heink was associated as solo performers Miss Charlotte Maconda, who sang very creditably indeed.—Tribune.

Miss Charlotte Maconda, who sang at the recent Worcester (Mass.) and Portland (Me.) festivals, was cordially received. Her Bell Song, from "Lakmé," and a song from "Traviata" both brought forth unstinted applause.—Times.

English Copyright Secures Publishers' Rights in Canada.

M. WITMARK & SONS SUSTAINED IN THEIR ACTION.

THE verdict published in the *Toronto Mail and Empire* in the case of Witmark vs. Corlett, and rendered by Chief Justice Meredith, is one indeed to be commended, not only by composers, but by the entire music publishing world.

The case came up on appeal from an injunction in the Division Court at Toronto, and although the attorney of the defendant claimed that the English copyright does not cover Canada, and that the publication was published in Canada for sale in the United States, W. B. Raymond, attorney for the plaintiff, contended that under the Imperial Act, 5 and 6, Vic., gave complete protection in Canada, and that as its disturbing place constituted infringement.

The appeal was dismissed and injunction continued for the life of the copyright. Defendant to pay costs. This decision substantiates the claim that Americans who properly copyright their publications in Great Britain are entitled to protection in Canada.

The Guilman Organ School.

THE success predicted for the establishing of an organ school in America is already realized. Since the opening week students have arrived from various distant points, and the work of the school is in active operation.

A class in musical form, analysis and musical knowledge was inaugurated last Thursday, under Mr. Carl's direction, and an interesting lecture course will soon be announced. The first of the pupils' recitals will be given this month to be continued at regular intervals throughout the season. The list of students, nearly all holding church position at the present time, is a large one, and includes Mrs. Harry Bentley, Hornellsville, N. Y.; Miss Barnaby, Meadville, Pa.; Miss Jessie Mary Beckman, New York; Mrs. Laura Crawford, New York; Chauncey H. Demaray, Sommerville, N. J.; Stewart Kennedy Duffield, New York; William Edward Granbach, Brooklyn; Miss Mary H. Gillies, New York; James Hanson, Brooklyn; W. B. Hill, New York; Warner M. Hawkins, New York; Miss Florence Heinisch, Newark, N. J.; the Misses Jackson, Newark, N. J.; R. A. Laymon, New York; Miss Margaret B. Low, Bayonne, N. J.; Daniel Lang, New York; Lawrence G. Nilson, Brooklyn, N. Y.; Miss Robertson, Nashville, Tenn.; H. S. Schweitzer, Bethlehem, Pa.; Miss Clara Stearns, Troy, N. Y.; Edward J. Sims, Norwalk, Conn.; F. W. Schlieder, Mus. Bac., Hackettstown, N. J., and Harry E. Woodstock, New Haven, Conn.

Mr. Carl's annual series of organ concerts at the "Old First" Church, New York, will begin one week from next Tuesday afternoon (November 14), at 4 o'clock, and continue until the middle of December. Several distinguished artists have been engaged to appear.


On the 17th and 18th of this month Mr. Carl has been engaged for two recitals at the Export Exposition in Philadelphia, and his concert dates will keep him well occupied in connection with his work at the Guilman Organ School.

Mrs. Bloodgood Goes West.

Katherine Bloodgood left for the West Monday to fill engagements with the Indianapolis Symphony Orchestra at Indianapolis November 3; with the Phenix Club, Cincinnati, November 4, and to give a song recital at Cleveland November 7.

More Saville Engagements.

Mme. Frances Saville has been booked by Manager Thrane with the Symphony Orchestra at Pittsburgh, January 12 and 13, and for a recital at Cleveland January 17.



CHARLES W. CLARK
BARITONE
Under Exclusive Management
FRANK S. HANNAH,
522-523 Fine Arts Building,
CHICAGO, ILL.

J. FRED WOLLE,
ORGANIST.
Address:
THE WOLFFSONN MUSICAL BUREAU, 121 East 17th St., New York.

FRANK S. HANNAH,
FINE ARTS BUILDING,
CHICAGO.
HIGH CLASS ARTISTS ONLY.

LUCILLE STEVENSON,
SOPRANO.
Management:
FRANK S. HANNAH,
522-23 Fine Arts Building, CHICAGO, ILL.

HELEN BUCKLEY,
SOPRANO.
Western Manager: **FRANK S. HANNAH,**
Fine Arts Building, CHICAGO.
Eastern Manager: **HEMINGTON QUIRE,**
195 East 34th Street, NEW YORK.

BLANCHE DUFFIELD,
Coloratura Soprano.
CONCERTS, ORATORIO, SONG RECITALS.
Address 136 Fifth Avenue, or
HENRY WOLFFSONN,
131 East 17th St. New York

George Hamlin.

GEORGE HAMLIN, whose picture appears on the front page of this issue of THE MUSICAL COURIER, has won within a few years an undisputed place among the first tenors appearing before the American public. To repeat categorically the number of successful appearances earned by this singer is to recall almost every important oratorio production, concert and music festival offered in this country during the past two or three years. Indeed, George Hamlin's name has become a fixture and in a sense a guarantee upon the programs of most of the leading musical organizations in the country, including the Handel and Haydn Society, of Boston; the Worcester Festival, Chicago Apollo Club, Chicago Orchestra, under the direction of Theodore Thomas; the Milwaukee Arion Society, the Pittsburg Mozart Club, the Minneapolis Philharmonic Club, the St. Paul Schubert Club, the Buffalo Orpheus Club and the Cincinnati, Louisville and Ann Arbor May festivals and the Cincinnati Saengerfest, &c.

Mr. Hamlin's voice combines qualities which are rarely found among tenors. There is the necessary breadth, the artistic temperament, virility, and above all an abundance or reserve power, which explain the uninterrupted series of personal successes achieved by Mr. Hamlin. Nature endowed him with a voice of extraordinary purity, and all that art, culture and conscientious work could do by way of embellishment was done. Many brilliant tenors have leaped into popularity only to retire again because of the absence of those sustaining qualities which Mr. Hamlin has disclosed in the numerous and varied roles he has assumed in oratorio productions and concerts. These were again more recently exhibited at the Worcester Festival, where Mr. Hamlin sang the principal part in Chadwick's "Lily Nymph." When he sang the trio part with Van Yox and Miles the audience was aroused to a high pitch of enthusiasm. As his initial appearance for the season, which practically opened with the Worcester Festival, Mr. Hamlin's host of admirers and friends have reason to anticipate for him still greater tributes of regard and appreciation from the American public.

Due to the kinship which exists between real masters of art and also because he is an American by birth and training, Mr. Hamlin has enlisted the esteem and friendship of all the leading musical conductors of this country and the able defenders of all that is noble and high in musical expression. He has sung in concerts, oratorio and at festivals with most of the favorite giants in the realm of song from abroad and at home, so that Mr. Hamlin may justly be entitled to the claim as the representative American tenor. Good tenors are few; those who overcome the insipid, strained effect are still more rare; but the tenors who combine all the essential qualities of power, intelligent interpretation, clear enunciation and pure, sustained tone, either on native shores or abroad, may practically be counted on one hand. It is no idle expression of opinion to state that Mr. Hamlin commands the latter attributes.

It was a stroke of genius and good fortune not alone to Mr. Hamlin, but also to all the devotees of lyric and classical song recitals which prompted him to introduce Richard Strauss last season to the musical clientele of America as the author of charming Lieder, in which the fantastic ingenuity, tenderness of expression and pathos of this famous composer are generously reflected. Emil Paur heard Mr. Hamlin in these songs privately, and eagerly subscribed to the general verdict of the public and press that there is probably no other tenor who is so well adapted in temperament and musical utterance as Mr. Hamlin as an exponent of Strauss Lieder. Special significance attaches to this judgment, as Mr. Paur was a fellow student of Strauss' and as high an authority on his works as may be found anywhere on this continent. Mr. Paur was so deeply impressed with Mr. Hamlin's recital that he urged him to afford the New York musical public the benefit of hearing him this season, and volunteered to use his best efforts to make his appearance another triumph.

Judging from the columns of critical discussion devoted to these recitals when they were first produced last season at Chicago and Cleveland and the widespread interest provoked among students of music, they were not only a source of artistic delight but the prime musical novelty of the past season. Richard Strauss was known in this country previous to these recitals as the composer of sonatas, over-

tures, chamber music and symphonic poems, chief among which were "Also Sprach Zarathustra," "Don Quixote" and "Till Eulenspiegels' Lustige Streiche." Some of the better informed in this country knew Strauss also as the author of some of the most beautiful song literature since the time of Schubert and Franz, but it remained for Mr. Hamlin to introduce him in this country in that light with such success as to draw a personal expression of gratitude from the eminent composer. Speaking of the initial production, one of the critics said: "It was eminently fit that George Hamlin, one of the greatest tenors of the country, should discover Strauss to the West, not only as a deep thinker and superb producer, but as a poet of delicate and charming tenderness. Mr. Hamlin has a voice of such extraordinary beauty and power, is so delightful in style and technic, that no more honorable or brilliant singer of classic songs could have been intrusted with the delicate task of presenting the labors of this composer." How deep was the impression which these recitals made in all parts of the country is evidenced by the general demand from many centres of music for a repetition this season. Mr. Hamlin has announced that he will repeat these recitals.

In variety of roles essayed and successfully given there are few tenors in the oratorio or concert field who can approach Mr. Hamlin. His versatility in the Strauss songs was a source of agreeable surprise to his friends, but the adaptability of his voice to the requirements of trying and "heavy" parts is best illustrated by a review of his repertory, which includes the works of Händel, Haydn, Mozart, Mendelssohn, Thomas, Parker, Gounod, Chadwick, Sullivan, Bruch, Saint-Saëns, Berlioz, Mackenzie, Beethoven, Gaul, Dvorák, Massenet, Schumann and many other successful composers of standard works. Mr. Hamlin is peculiarly at home in difficult interpretations, as he has fully mastered every detail of his art. He has a wide compass of voice, and carries the upper A and B flat with ease. Those who have been privileged to hear this tenor at the musical festivals given last year at Louisville, Ann Arbor, Cincinnati or the different centres of musical culture where he has sustained principal parts have occasion to remember the clearness and volume of his voice at times above the chorus. Mr. Hamlin likewise possesses that dramatic intensity which counts for so much.

Mr. Hamlin is foremost among those American singers who are breaking down the intemperate prejudice in favor of artists from abroad cherished in this country. He was taught literally by American instructors. Mr. Hamlin was not an infant prodigy nor a genius who suddenly startled the world. His début with the Chicago Apollo Club, in 1894, was preceded by years of hard labor and practice, during which he sang in a number of Chicago churches. He received encouragement on all sides to make more ambitious efforts, but he followed the dictates of his better judgment and did not trust himself fully before the public until his voice was thoroughly placed and developed. He believed in the American training, and his studies were all pursued under tutors in this country. He studied with Frank Baird, William Nelson Burritt, George Ellsworth Holmes, Clement Tededoux, Mrs. Florence Magnus and others. His first choir position was in 1889 with the Plymouth Church. He also appeared as soloist in the Third Presbyterian Church, Sinai Temple, Unity Church, Church of The Messiah, Kenwood Evangelical Church and Second Presbyterian Church, which position he now holds. After his appearances with the Chicago Apollo Club Mr. Hamlin's star rose with marked rapidity. The national following which he has now gained is but the sequel of study, conscientious labor and the careful maturing of native gifts.

Following is a partial list of works contained in Mr. Hamlin's repertory:

HÄNDEL—
Messiah.
Judas Maccabæus.
Acis and Galatea.
Jephtha.
Israel in Egypt.
HAYDN—
Creation.
Seasons.
MOZART—
Requiem Mass.
MENDELSSOHN—
Elijah.
Hymn of Praise.
St. Paul.

BARNBY—
Rebekah.
ROSSINI—
Stabat Mater.
COWEN—
St. John's Eve.
BERLIOZ—
Damnation of Faust.
BENOIT—
Lucifer.
GADE—
Crusaders.
MACKENZIE—
Rose of Sharon.
Dream of Jubal.

THOMAS—
Swan and Skylark.
PARKER—
Hora Novissima.
St. Christopher.
LIZA LEHMANN—
In a Persian Garden.
GOUNOD—
Redemption.
Messe Solennelle.
CHADWICK—
Lily Nymph.
SULLIVAN—
Prodigal Son.
Golden Legend.
BRUCH—
Arminius.
SPOHR—
Last Judgment.
SAINT-SAËNS—
Samson and Dalilah.
STÄINER—
Daughter of Jairus.

RHEINBERGER—
Christoforus.
BEETHOVEN—
Ninth Symphony.
Mass in D.
GAUL—
Joan of Arc.
Holy City.
VERDI—
Requiem.
TINEL—
Franciscus.
DVORAK—
Stabat Mater.
MASSENET—
Mary Magdalene.
Eve.
Narcissus.
SCHUMANN—
Paradise and Peri.
STANFORD—
Requiem.
DAMROSCH—
Manila Te Deum.

Mr. Hamlin has sung with many of the best known singers. He made his debut in New York and sang Verdi's "Requiem" with Madame Nordica, David Bispham and Mrs. Bloodgood. On this occasion the music critic of the *Tribune* said: "So far as general excellence was concerned the palm was easily borne off by Mr. Hamlin, who has a voice of fine, manly timbre, which he uses with good taste, and whose musical instincts are evidently of the best. One of the most delightful features of his singing is the unvarying purity of his intonation."

Mr. Hamlin will be heard again in New York December 30 and 31, when he will sing with the New York Oratorio Society in "The Messiah."

Mexico Reinforced by Opera.

NAPOLEON SIENI, with a new Italian opera company especially engaged is in Mexico. He has held forth for ten or twelve years, and to him Mexico is indebted for most of its opera productions and the Americas for many première performances of European successes.

A prospectus sent out by Enrique Heuer, the representative in Mexico of the Kranich & Bach piano, sets forth the initial productions in America of Massenet's "Sapho" and Giordano's "Andrea Chenier," as well as "Aida," "Africaine," "Barbier de Seville," "Bohème" (De Puccini), "Carmen," "Cavalleria Rusticana," "Ernani," "Faust," "Falstaff," "Lohengrin," "William Tell," "Mefistofele," "Otello," "Pagliacci," "Rigoletto," "Radcliffe," "Sonnambula," "Trovatore" and "Huguenots."

The company will consist of eight sopranos, headed by Signorina Adele Gini-Pizzorni; four mezzo sopranos, headed by Amanda Campodonico; four tenors, led by Pietro Cornubert; four baritones, principal of whom is Pietro Giacomello, and four basses, of whom Signor Giuseppe Tisci-Rubini is expected to electrify Mexico. The baton is to be in the hands of Cav. Arturo Bovi, and the stage manager is Ferdinando Villa. A chorus of forty and an orchestra of forty-five complete the organization. Kranich & Bach pianos are to be used exclusively.

A Managerial Combination.

VERT, the well-known manager, of London, was in New York last week, and made arrangements with Henry Wolfsohn, by which the latter will represent Vert's artists in America for the next three years, while the Wolfsohn artists will have Mr. Vert as their representative in London, England, and part of the Continent. This season Clara Butt, Andrew Black and the Hungarian pianist; Ernest von Dohnányi, will tour in America under the sole management of Henry Wolfsohn, while the latter's artists, Charlotte Maconda, Evan Williams and the young violinist, Dorothy Hoyle, will be in England next season under Mr. Vert's direction. Mr. Vert returned to Europe on Saturday.

Silas G. Pratt.

The West End Private School of Music announces two free scholarships, open to competition, as follows: The William Childs, Jr., scholarship of four full terms and the West End Private School of Music scholarship, also for four full terms. Examinations begin immediately.

MR. VICTOR THRANE

HAS THE HONOR TO ANNOUNCE

ENGAGED AS SOLOIST
BY THE
NEW YORK PHIL. ORCHESTRA,
BOSTON SYMPHONY "
PITTSBURG " "
CHICAGO " "

HAMBOURG,

SEASON 1899-1900.

KNABE PIANO USED.

PIANIST.

J. V. GOTTSCHALK, Representative.

Address 33 Union Square, NEW YORK.

F. H. Torrington Honored.

THE CANADIAN CONDUCTOR WELL RECOGNIZED AFTER THIRTY-FIVE YEARS' WORK.

THE MUSICAL COURIER,
86 GLEN ROAD, ROSDALE, TORONTO,
October 25, 1899.

THE musical festival and testimonial to F. H. Torrington, which took place in Massey Music Hall on the evenings of October 24 and 25, proved to be an event of interest and significance. "The Elijah" on Tuesday evening, and "The Redemption" on the ensuing Wednesday, were attended by large and enthusiastic audiences, who demonstrated voluntarily and substantially their esteem for the experienced and energetic musician.

Nor was this exhibition of good feeling confined to Toronto's citizens. At the close of the first part of "The Elijah," Sig. Emilio Agramonte, of New York, through S. T. Church, of Toronto (honorary secretary of the testimonial committee), presented the conductor with a huge laurel wreath, upon which were interwoven the flags of the United States and Canada. We cannot say who is responsible for the dimensions of this token of appreciation, but certain it is that it was large enough to satisfy the audience and gratify the recipient, who, gazing upon it, exclaimed, with undisguised sincerity and impromptu emphasis: "That's just like Signor Agramonte!" thereby creating untold amusement and applause.

"I mean," added Mr. Torrington, "that it's just as big as Signor Agramonte's heart."

During the "Redemption" performance there was likewise a slight interruption, when Mayor Shaw made an appropriate address, though he claimed to be almost speechless, having exercised his vocal cords all afternoon with patriotic shouts for "the boys who were leaving for the Transvaal." The city's chief magistrate then unveiled J. W. L. Forster's new and lifelike portrait of Mr. Torrington, who is represented standing with baton in hand.

Of the musical part of the program many favorable things may be said. The chorus was large and well trained, the tonal quality of the sopranos and basses being on the whole better than that of the altos and tenors. A tendency to force their voices to an uncalled for degree seemed to exist among the tenors. Much enthusiasm was aroused by "Unfold, Ye Portals Everlasting," "The World Is Flesh Become," and also by several of the best known choruses in the "Elijah." At times the voices hurried too much and had to be held back, so to speak. Here there is one comment to make in regard to Mr. Torrington's conducting, and it is this: we venture to wish that his baton might never touch his desk. It is a pity that music so beautiful as that which he ably interprets should be marred by any other sound. He is a magnetic conductor, possessing the enviable gift of inspiring singers and players, and thus holding the rapt attention of a great concourse of people.

The orchestra numbered seventy performers, and did excellent work, considering how many of the players were non-professional. The first violins were particularly good.

The soloists were Mlle. Toronto, Mrs. Julie Wyman, Ffrangcon Davies and Wm. H. Rieger.

This was really Mlle. Toronto's first appearance in her native city since she studied abroad, for she was ill on the occasion of her last concert, and sang very little, leaving most of the program to William Lavin and David Bispham. At this festival she was more successful, and her singing has now gained the approbation of Toronto critics. Her interpretative powers and dramatic instincts were brought into play, and some of her numbers were sung very creditably. Though her notes were usually clear and true, once or twice, when singing forte in the upper register, they were not strictly in tune; but this defect was the exception to the general rule. Mlle. Toronto is certainly a beautiful woman, with a fine stage presence.

Mrs. Julie Wyman sang like the true artist that she is. On both evenings her presence added materially to the artistic aspect of the event. In the "Elijah" the favorite contralto solo, "O, Rest in the Lord," pleased the audience greatly, and yet it seemed that there were passages in which Mrs. Wyman rose to sublimer heights. Take for example her denunciatory lines, "Seize Elijah, for he is worthy to die." They were magnificent.

William H. Rieger, who is a familiar figure here, sustained his part very acceptably. Some of his numbers, such as "If with all your hearts," were beautifully, one might say exquisitely, interpreted. Mr. Rieger appeals to the listener as a good, but hardly a great singer.

Miss Eileen Millett, a pupil of Mr. Torrington, sang the part of the Youth in the "Elijah." Provided Miss Millett's friends look after the conservation and development of her voice she should become a noted singer. Her notes recall the bird-like tones which Siegfried hears in the forest.

That Miss Millett is musical and a ready reader was illustrated on Wednesday evening. The time came for the final quartet in the "Redemption," and Mrs. Wyman, Mr.



Yours faithfully
F. H. Torrington

Rieger and Mr. Davies arose to sing. But Mlle. Toronto, whom we all wanted to hear again, in the words of the poet, "O, where was she?" The soprano, it appears, had not understood that she was to take part in the quartet, and consequently she did not rise to sing, nor, alas! did she rise to the occasion. So the contralto, tenor and bass went bravely on, when suddenly, with only a nod of command from the conductor, little Miss Eileen Millett, aged seventeen, took up the soprano part and made that lame trio a complete quartet. Due honor to Miss Eileen Millett!

This episode calls to mind two occasions upon which Fred. Torrington, at a signal from Mr. Torrington, came to the rescue in a similar manner. In the imposing festival of 1886 he was called from the chorus to take Max Heinrich's place in the duet "The Lord is a man of war." "Israel in Egypt," and during an "Elijah" jubilee in more recent years he took the place of Arthur Beresford, who was overcome with a severe cold.

No account of this festival and testimonial would be adequate without reference to the excellent organ playing of Mrs. H. M. Blight. John Bailey was leader of the orchestra and Miss Symons was pianist, while among the first violins were Mrs. Dreschler Adamson and Miss Evelyn Street.

RECORD OF WORKS PRODUCED UNDER THE BATON OF MR. F. H. TORRINGTON, IN TORONTO, SINCE 1872.
ORATORIO AND CANTATA.

Messiah (6—F. H. Torrington, director).....	Händel
Elijah (6).....	Mendelssohn
Creation (3).....	Haydn
Lay of the Bell (a).....	Romberg
Fridolin (a).....	Randegger
St. Paul (a).....	Mendelssohn
Stabat Mater (a).....	Rossini
May Queen (3).....	Bennett
Hymn of Praise (a).....	Mendelssohn
Walpurgis Night.....	Mendelssohn
Naaman.....	Costa
Spring's Message.....	Gade
Bride of Dunkerron.....	Smart
Judas Maccabæus (a).....	Händel
Gypsy Life.....	Schumann
The Last Judgment.....	Spohr
Acis and Galatea.....	Händel
Preciosa.....	Weber
Redemption (3).....	Gounod
Rose Maiden.....	Cowan
March and Chorus (Tannhäuser) (a).....	Wagner
Marche Cortège (Reine de Saba).....	Gounod
March and Chorus (Life of the Czar).....	Glinka
Crusaders.....	Gade
Fair Ellen.....	Bruch
Rose of Sharon.....	Mackenzie
Mors et Vita.....	Gounod
Spectre's Bride.....	Deorât
Golden Legend.....	Sullivan
Queen's Jubilee Ode.....	Mackenzie
Samson.....	Händel
Mount of Olives.....	Beethoven
Arminius.....	Bruch
Rienzi, selections, orchestral and choral.....	Wagner
Flying Dutchman, selections.....	Wagner
Die Meistersinger, selections.....	Wagner
Lohengrin, selections.....	Wagner
Tannhäuser, selections.....	Wagner
Eve.....	Masenet
Callirhoë.....	Bridge
Israel in Egypt.....	Händel

PART SONGS.

Farewell to the Forest.....	Mendelssohn
The Sea Has Its Perils.....	Pisauti
Good Night, Beloved.....	Pisauti
Soldier's Farewell.....	Kucken
Selections (Rosamunde).....	Schubert
Miserere Scene (Trovatore).....	Verdi
Chi mi Fraena (Lucia).....	Donizetti

ORCHESTRAL.

Larehetto, Second Symphony.....	Beethoven
Larehetto, Jupiter Symphony.....	Mozart
Symphony, Surprise.....	Haydn
Symphony, Hymn of Praise.....	Mendelssohn
Symphony, on 2. Finsle.....	Saint-Saëns
Overture, Maritana.....	Wallace
Overture, Martha.....	Flotow
Overture, Oberon.....	Weber
Overture, Preciosa.....	Weber
Andante, First Symphony.....	Beethoven
Concerto, G minor, piano.....	Mendelssohn
Concerto, piano.....	Beethoven
Concerto, Emperor.....	Beethoven
Gavotte, L'Inconnue.....	Arditi
Valse lente e Pizzicati, from Suite.....	Delibes
Intermezzo, Cavalleria Rusticana.....	Mascagni
Overture, Phedre.....	Masenet
Overture, Ruy Blas.....	Mendelssohn
Overture, Wassertrager.....	Cherubini
Slavische Tanze (second set).....	Debussy
Concerto in E flat, piano and orchestra.....	Liszt
Scene and Valse de Ballet.....	Gouraud
Aubade Printanière.....	Lacomb
Valse No. 2.....	Godard
Concertstück, op. 92, piano and orchestra.....	Schumann
Polonaise, E flat.....	Chopin
Rondo, from Concerto.....	Hummel

M. H.

A Myer Pupil.

Miss Hilda Clark, the well-known light opera singer, has sailed for Europe to study for the grand opera stage. She will study a year with the best teachers in Paris. Miss Clark is a pupil of Edmund J. Myer. She studied three years with him before she appeared in light opera. It was her invariable habit, when in the city, or immediately upon returning from a tour, to hunt up her teacher and go to work. In this way she not only kept in good form, but forged ahead. As Miss Clark is a hard worker we predict the success she deserves in her new and more important venture.

AMY FAY,
Author of "Music Study in Germany." Seventeenth Edition Just Out.
Originator of PIANO CONVERSATIONS.
(Recitals with Explanatory Remarks.)
PIANO INSTRUCTION.
66 West 56th Street, New York.

WIENSKOWSKA,
Sole principal and authorized assistant of Leschetizky in America.
INSTRUCTION. 3 3 3 CONCERT PIANISTE.
"Madame Wienskowska has fully made her own my method and am principles of touch, technique and mode of presentation. Her success as a piano virtuosa and teacher is eminent. Where, as in the case of Madame Wienskowska, true talent is combined with absolute knowledge and ability, the most brilliant results must follow."—TH. LESCHETIZKY.
Address: STEINWAY HALL or 147 W. 82 ST., NEW YORK.

BARRON
BERTHALD.
In America Season 1899-1900.
Address HENRY WOLFSOHN, 131 East 17th St., New York.

JOACHIM VIOLIN SCHOOL,
CARNEGIE HALL, NEW YORK.
Conducted by MISS GERALDINE MORGAN.
Only school in America authorized by Prof. Dr. Joachim to teach his method.

S. G. PRATT'S
West End School of Music,
176 West 86th Street, New York.
Free Scholarships: Special Class for Teachers on Methods of Teaching the Piano.
SATURDAYS FROM 1 TO 2 P. M. COMMENCE NOVEMBER 18. SIX LESSONS, \$10.

Clara Butt's Concert.

CLARA BUTT'S art is not yet commensurate with her organ. She has some of Blanche Marchesi's theories of production and much of that clever woman's ideals of delivery. Really nothing quite so imposing as Gluck's "Divinités du Styx" could be well imagined. There was a wealth of eloquence, of amplitudinous, passionate voice, voice, voice. It recalled the unrolling of yards of velvet! But when the subtler demands of Schubert and Schumann were made upon her the art of Miss Butt failed to respond. "Du Bist die Ruh" was not satisfactory. It was not *ruhig*, nor did it evoke the image poetic. The weird "Lorelei" mystery of the "Waldesgespräch" was not suggested, nor, despite its haunting organ tones, was "Der Tod und das Mädchen" quite convincing. Making due allowances for the nervous and disquieting influences of a metropolitan début, the English contralto may be congratulated on her success. She has voice, temperament, intelligence, and if repose and that indefinable something called authority was hers she would be well-nigh beyond criticism. Her principal defect seems to be faulty emission in mezzo-forte. Nor is her voice an even one. The baritone-like fullness of the lower register, the reverberating quality of her top tones, are not linked harmoniously. This deficiency may have been aggravated by nervousness and muscular contraction.

On the interpretative side Miss Butt is disposed to accentual exaggeration. She is at times explosive. Yet there were admirable things in Handel's war worn "Lascia ch'io pianga." In the English songs she was thoroughly at home—these foolishly sentimental songs of Great Britain.

Miss Lotta Mills played the piano with Leo Stern, and we felt sorry for her. New York is seldom treated to such a cello performance. Mr. Stern plays out of tune, and the Popper number was simply dizzy. In Mendelssohn's "Variations Concertantes" it was that longest of sea chases—a stern one, as the voracious mariner hath it; the cello followed the piano. When this amiable young man bowed Tchaikowsky's G minor piano piece, best known as "June," he never gave it air, breath. He choked his lyric life with ruthless fingers. Perhaps Mr. Stern, too, was nervous, and it is a well-known fact that nerves and intonation do not make good bedfellows. He at least might have patterned after Miss Mills, who played the piano charmingly and had to give an encore.

The house was filled; flowers and enthusiasm were copious.

Krehbiel Lecture Recitals in Brooklyn.

Henry E. Krehbiel, the music critic of the New York Tribune, assisted by Mrs. Henry E. Krehbiel, soprano, and Miss Lotta Mills, pianist, will give a series of lecture-recitals in Brooklyn, under the direction of Miss Emma Trapner. The subjects and dates for the Brooklyn course are: "How to Listen to Music," November 28; "Folk Song in America," December 5; "Shakespearian Songs and Dances," December 13.

Tickets are on sale at Chandler's, 300 Fulton street, and at the Hotel St. George, Brooklyn.

Kaltenborn Orchestra.

Franz Kaltenborn and his orchestra have been engaged for the St. Mark's Hospital concert, at the Metropolitan Opera House, November 25. This is a great compliment for Mr. Kaltenborn, as only such men as the late Anton Seidl have been engaged for this annual concert.

This popular conductor has also been engaged for a large concert at the Academy of Music, Brooklyn, for January 16.

His Sunday night concerts at Carnegie Hall, beginning next Sunday, November 5, bid fair to be a great success.

Teachers' Class.

A special class for teachers on "Methods of Teaching the Piano" will be arranged by Silas G. Pratt for Saturdays, from 1 to 2 P. M., commencing November 18. Terms for course of six lessons, \$10. These classes are to be held at the West End Private School of Music, 176 West Eighty-sixth street, New York.



MRS. L. P. MORRILL,

Vocal Teacher,

has taken a studio at . . .

THE CHELSEA, 222 West 23d St., NEW YORK CITY.

Music in London.

LONDON, October 21, 1890.

THE proposed season of opera under Signor Logo is dragging itself slowly through the uncertain stages of preliminary organization. The significant fact that they have as yet no theatre seems to throw doubt upon the success of the scheme. Unless Signor Logo can get a good theatre his venture is condemned before it starts, and the likelihood of his now being able to get a good theatre is remote.

It is wondered what the artistic value of his season will be. Nothing is really settled yet, so the public must wait and see.

Another operatic scheme is on the horizon. A youth by the name of Harold Vicars, who was assistant conductor to the Carl Rosa Opera Company last autumn, is going around talking a great deal about engaging artists and claiming that he has a refusal on the company and is going to start about November 15 on a tour of the provinces and then take a ship on to America for a nine months' season. Ye gods! Where will Savage be with his Castle Square Company? He will have to go and hang around the footlights of the mountain of operatic failure. After this preliminary skirmish the legions of Vicars will return to again take England captive and allow your intrepid manager to once more venture into the valley of operatic speculation.

Now this youth Vicars once brought forward the startling announcement that if he was running an opera company he would not have the name of a single artist appear on the bills. What would Grau think of this proposition? Well, Vicars wants to have the name of the composer appear, and opposite it his own, inscribed in letters of gold. This will undoubtedly be so, for no doubt his backers will have to put up plenty of the yellow metal in order that he may gratify his ambition.

It would be instructive indeed to be present when he asked his prime donne to sign their contracts stipulating that their names should not appear on the program. A certain prima donna who shall be nameless sued a concert manager for putting her name on the bills of a concert in smaller type than another of her kind, and the worst of it is she won her case. Vicars won't be exposed to this risk, but he won't have any prime donne. It will be interesting to watch this affair develop, if it ever does. I doubt it.

The Promenade concerts close to-night, and this next Saturday Mr. Newman will commence his autumn series of orchestral concerts. It would be well if we could have such a conductor as Dr. Richter for this orchestra. Why didn't he settle in London, instead of Manchester? The truth of the matter is that there are a few Germans in the above named city who put their hands into their pockets and put up what is necessary to secure such a conductor as Hans Richter. There is no such personal sacrifice in London, and we have only the same old thing—more quantity than quality.

Last Saturday Mr. Vert gave a concert at St. James' Hall, and Madame Albani sang, or at least tried to sing. It was too pitiable for expression. Why do singers, after they have worn the voice until its disintegration is complete, still bring discredit upon themselves and all associated with them by appearing upon the public platform.

Mr. Santley also sang. He was better, however, but also a wreck. Mr. Lloyd and Ada Crossley also contributed their quota, and the cantata was as wooden as ever. Why cannot she infuse a little feeling and temperament into her work? That ubiquitous violinist Johannes Wolff played, and in his usual sickly sentimental style.

Signor Foli died last night.

Patti gave "La Traviata" at Craig-y-nos on Monday night. More anon.

Gottschalk Is Not Idle.

Manager Thrane's representative, J. V. Gottschalk, journeyed South early last week to attend the Music Teachers' Convention at Atlanta, Ga. In less than forty-eight hours Mr. Gottschalk wired back the following bookings with the Atlanta Concert Association: Frances Saville and George Hamlin, December 27; Leonora Jackson and Katherine Bloodgood, January 13; Petschnikoff and Lachaume, February 26; Mark Hambourg, March 10.

Sunday Night Metropolitan.

THE concert at the Metropolitan Opera House last Sunday night was in many respects an improvement on its predecessors, although the encore fiend was as manifest and as indiscriminating as usual at these entertainments.

Why should Mr. Muhlmann receive as much applause as Miss Maconda or Madame Schumann-Heink, when Mr. Muhlmann's singing is below mediocrity? There are little hamlets in this country where audiences have better judgment than the Metropolitan Sunday public have.

Miss Charlotte Maconda sang the "Bell Song" from "Lakmé" and "A fors e lui," from "Traviata," with faultless intonation and delightful quality of tone. She sings with ease the most difficult runs and trills, and her success was instantaneous.

What can be said of Madame Schumann-Heink, who made her first appearance this season?

She is an artist par excellence. Seldom has such vocal work been heard on the Metropolitan stage. The difficult "Rienzi" aria, which was substituted for the one by Bruch on the program, was delivered with a warmth and dramatic power which only such a contralto can bestow upon it. Her songs by Schubert and Brahms (the latter as an encore) Madame Schumann-Heink gave in faultless manner. Certainly this artist is in better form than last year, and it is an unalloyed pleasure to hear her.

Mr. Paur conducted the orchestra, which is improving under him.

Ernest Von Dohnanyi.

THE young Hungarian pianist Ernest von Dohnanyi will make his first appearance in New York March 21 with the Boston Symphony Orchestra, when most likely he will play his own Concerto. He will then be heard in a series of recitals, the program of one of them containing only compositions of the young composer, among which will be his prize composition. The Dohnanyi tour will be under the direction of N. Vert and Henry Wolfsohn. The Steinway piano will be used.

More Success for the Kaltenborn Quartet.

This excellent organization, composed of Franz Kaltenborn, the gifted violinist and conductor; Carl Hugo Engel, concertmaster of the Kaltenborn Orchestra; Erwin C. Banck, and Hermann Beyer-Hané, first 'cellist of the orchestra, made a most successful tour last week, playing to crowded and enthusiastic audiences each night. The excellent press comments which followed each appearance are too numerous and long to reproduce here; suffice to say they were merely a repetition of what this quartet has been having for the past four years, and what has made them so popular and famous.

Last season they had more engagements than any quartet in the country, and this year, according to their present bookings, they promise to exceed their work of last season. New York may be proud of such an organization. Some of their dates for November and December are:

November 3—Orange.
November 9—New Patz.
November 14—Holyoke College.
November 15—New York.
November 20 to 25—Tour.
November 27—Norwich, Conn.
November 28—Jersey City.
November 29—New York.
December 1—New York.
December 5—New York.
December 7—New York.
December 11—Utica.
December 12—Brooklyn.
December 13—Naukatuck.
December 14—Montclair.
December 15—New York.

Sunday afternoons, Brooklyn. January, February and March are also well booked, when the quartet will appear in Williamstown, Newark, Naukatuck, Plainfield, Passaic, Englewood (three concerts), Yonkers (four concerts), Elizabeth, and many other places.

Ovide Musin's
Violin School.
MUSIN present.

Assisted by . . . **ALBERT ZIMMER.**
GASTON DÉTHIER.
Instruction from foundation to finishing. Open throughout the year.
Address Studio—
810-814 Carnegie Hall, New York.

DEATH OF CAVAILLE-COLL.

The Great French Organ Builder.

[From last week's COURIER TRADE EXTRA.]

THE venerable Cavaille-Coll, whose fame as an organ builder is celebrated throughout the world, died lately, aged eighty-eight years. Aristide Cavaille-Coll was born at Montpellier February 2, 1811, and in 1833 began his first work, the great organ of the basilica of St. Denis. He was a pupil and assistant of his father at Toulouse, and on a visit to Paris to study the latest improvements in manufacture he heard that a competition for erecting an organ at St. Denis was open, but the time would expire in two days. He at once went to St. Denis, examined the church, worked day and night, drew up his plans, sent them in to the committee charged with the decision, and won the prize. After this the workshops of the firm were transferred to Paris, and henceforward he built organs by the hundred, not only for France and Europe, but for America, Brazil and Australia, and for two-thirds of a century stood at the head of his profession. For the last two or three years his health compelled him to retire from the active management of the house.

[Transmitted direct from the Paris office of THE MUSICAL COURIER, 24 Rue Taitbout, October 17, 1899.]

"He went out like a lamp in which the oil was exhausted!"

This simple phrase, spoken by M. Guilmant, one of the most loyal and affectionate friends of the celebrated artist-manufacturer, expresses as nothing else could the closing scene of this life, so full of activity, of devotion, of unrequited merit, of tragic reverse of fortune, and of pathetic extinction of all concern save the motive of his life—the development of the organ art.

Almost the last words uttered in life were to ask what news of a concert at which one of his instruments was to be presented to the public, and this at a time when he scarcely recognized his relatives, and when with the greatest difficulty the words could be heard or understood.

The organ, always the organ, perish what might, so that an organ might have a tone more crystalline, a registration more perfect, a respiration more equal and efficient. Like love in the heart of a woman unfortunate enough to be born with such a possession, it absorbed all, assimilated all, illuminated all, killed all in earth but itself.

In these days of commercial bestiality, when dishonor, trickery, treason, deceit and dishonesty of all conceivable brands and qualities are the basis of mercantile activity, and the necessities of its success, Cavaille-Coll's name merits being sainted, or something yet more tangible, erected as a monument to the death of prosperity in the case of the one man who in trading values gave more thought to the purchaser than to the seller.

Cavaille-Coll would at any time have "burned the rafters" out of his house, or, indeed, the roof off his head, to create a mixture of tone more beautiful, a means of interpretation more just to the compositions of the master musicians. For this was not simply an instrument manufacturer, he was a born artist, a genius for the means of execution instead of being in the realms of composition or execution itself. His creations were none the less creations. It may in truth be said that all other organ reforms since his time have been imitations.

"Yes, I am ruined, absolutely ruined, not a sou! And that not to enrich anybody living!" was his pathetic comment upon the last disaster which came upon him. The reflection was rich. Ruin in business generally means that a stronger rascal has grabbed the bread from the weaker rascal's hands. If in a condition to-day to realize the intention of the complete weaving of life's fabric, this good man knows that on the contrary, he it was who enriched in noble and generous fashion, as no other man has ever done, the domain of music art as devoted to organ work and workers. He knows, too, how much richer he him-

self is than he who impoverished whole communities, relatives included, in order to buy a railroad.

On his four score and ninth year it is a pity that Cavaille-Coll did not pass through the gateway of the new century, a passage containing many laurels twined into the garlands of fame, than which none were less sought for or more merited.

His Exposition record is a rich one. Bronze medal in 1834 by the Société d'Encouragement; silver medal in 1838 at Arras Exposition; bronze medal at the Paris Exposition of 1839; special silver medal by the Société des Beaux Arts by reason of improvements in the organ of the Church of St. Denis; gold medals at the National Expositions of 1844 and of 1849; gold medal in 1854 for improvements made in the organ of St. Vincent de Paul; grand medal of honor



ARISTIDE CAVAILLE-COLL.

by the Universal Exposition Jury of 1855; medal in 1864 for improvements in the organ of St. Sulpice; hors concours in 1867; first grand prize of the Exposition at Rome in 1870; at the Universal Exposition of 1878 grand prize gold medal; gold medal at the Exposition of the Central Union of Decorative Arts for the monumental organ of St. Peter's at Rome in 1887; in 1888 medal and diploma of honor from the Vatican Exposition; in 1889 hors concours and made member of the Jury for the Universal Exposition.

In addition, M. Cavaille-Coll was decorated member of the Legion of Honor in 1849 and made officier in 1878. He was also Chevalier of St. Sylvestre at Rome in 1870 and named Chevalier of the order of St. Gregoire le Grand in the same city in 1888.

All the principal churches of France, and many in the outside countries, bear the works of this man's hand and heart in their organ lofts. Two of the grandest specimens of his organs in Paris are to be found in St. Sulpice and in Notre Dame Cathedral.

Visitors to the organ gallery of St. Sulpice will call to mind the gentle and kindly old gentleman in skull cap and sack coat, his hands clasped behind his back, his shoulders bowed and his weary eyes fixed upon the ground, who was almost invariably in this boudoir of his prime favorite and ardent friend, Charles M. Widor. He was devoted to M. Widor, and when it is considered that each time he was seen in the organ loft he had mounted several flights of narrow, dark, winding stone stairs the pleasure he derived from the visit may be imagined.

His deferential politeness to ladies was something touching. When scarcely able to perform the task, on meeting a lady on stairway, in hall or aisle, he fumbled off the little black cap without fail, and stepped aside with that pretty unconscious half salutation which is common among the French. His chair was always given up and those in the vicinity handed into place by the trembling old hands, which had so little force left in them, to seat those who might be present.

He was born in Montpellier in 1811, close to the Waterloo epoch.

He frequently remarked that he never made anything on big organs. All went into experiment with perfection. "Ah, if I only had another one similar to that to make now I could save much; maybe I would make a little!" he was used to say.

This experiment with possible perfection was what ate up his fortune, but if it were to have eaten himself up he would have gone on with it just the same. That is art and that is genius.

The Madeleine is considered one of the finest organs in Europe. There is in it a peculiar flute-like tone, crystalline in its purity, that one can find nowhere else. The organ at St. Sulpice was built by Clicquot, but was completely restored by Cavaille-Coll.

He died on Friday, the 13th, one of the black dates for the superstitious. There was no agony or final struggle. He simply "went out." His funeral will take place from St. Sulpice, and he will be buried at Mount Parnasse Cemetery, where he will be in good company.

Music in Prague.

FRANKLINSTRASSE, 30, DRESDEN, October 21, 1899.

THE Smetana cycle, which began on October 4 in the Bohemian National Opera at Prague, was too important and interesting an artistic occurrence to be left unnoticed by musicians, even outside the Bohemian capital. Being one of the eminent composer's greatest admirers, your humble Dresden correspondent as well, on a bright and sunny October morning caught the early train for Prague to attend the performance, announced for the evening of October 15, of the two act opera "Hubicka" (the kiss), which is one of Smetana's chief works, revealing in full the powers of his exceptional genius.

The plot deals with a harmless and rather insignificant story about a kiss, which a village beauty, Vendulka, refuses to grant her lover, Lukas, a widower, before the marriage ceremony has taken place. She does so on account of superstition, thinking that the eternal peace of his deceased wife will be disturbed if she yields to his request. The scenes following upon the wooing affair and the refusal of the kiss might be called "much ado about nothing," as there is considerable commotion with scarcely any action. The lover Lukas, feeling hurt at the obstinacy of his betrothed, runs away from her to kiss other girls, leaving her in tears, &c., until finally all ends well, the kiss is granted and peace restored.

The music to this undramatic plot is most graceful and charming, chaste in style—almost fragile in its tender delicacy—being at the same time delightfully fresh in its musical outline. Smetana, whose road to the Parnass consisted in a long, dreary battle, drowned by a tardy, though triumphant success, in this work displays a marvelous facility and cheerfulness of musical expression which never fails to rouse the enthusiasm of the hearers. A wonderful example of vocal tone painting is the famous cradle song, which is invariably followed by a hush, evidencing the deep impression made upon the audience. Unity of words and music and the simplicity of this composition defy description. It is music that lingers with one long after it is over. The sonority of the simply constructed phrases, so rich in orchestral color and of such immediate freshness, makes this opera one of those rare creations that fall upon the earth once in a generation.

Under the baton of Herr Kapellmeister Adolf Czech the reading of the work, in point of conception, precision and shading, must be stamped a model one. Both orchestra and singers caught the spirit of the music with unflinching insight. The cradle song was taken at a rather slow pace, more so than I expected, but the execution of the other parts displayed that musical temperament, swing and rhythm for which the Prague National Opera is noted, and to which it would seem unjust not to render homage.

The chief roles were in the hands of Madame Maturova (Vendulka), Pták (Lukas), Polák (the Father) and to the gentlemen singers Sir and Kliment. In the duet of the second act (between the two last mentioned singers) there was a beautiful blending of the voices. Maturova



ERNEST GAMBLE

BASSO.

Returns from
Paris
November 1.

Direction of

MR. CHARLES W. GAMBLE, Mgr.

EAST END,
PITTSBURG, PA.



EDITH J. MILLER,

CONTRALTO.

Oratorio Concerts.

REMINGTON SQUIRE, Sole Manager,
125 East 24th Street, New York.

NEW YORK STRING QUARTETTE.

B. SINSHEIMER.
J. M. SPARGUR.

J. ALTSCHULER.
M. ALTSCHULER.

Management:

VICTOR THRANE, 33 Union Square, New York.

CHARLES A. KAISER,

TENOR.

Concert, Oratorio, Recitals.

EXCLUSIVE MANAGEMENT CHARLES L. YCUNG,

Suite 819-820 Townsend Building, Broadway and 28th Street, NEW YORK CITY.

displays a power to evoke tones that stir the emotions. Despite her somewhat matronly stage presence, she has decided temperament and plenty of magnetism. She was at her best in the second act. The facial expression (mimic) of most of the singers revealed a keen intellect and a lively sense of humor.

This cycle concluded will again add fresh lustre to the National Opera and its already established reputation for excellence and efficiency. Prague no doubt is an artistic centre, where musicians may dwell with great advantage to their art.

There is much talk at present of a young Bohemian violinist—a pupil of the Prague Conservatory—who, according to the opinion of a musical authority, to whom I had the honor of speaking during the pause, will make his name as a virtuoso of great note. His name is Kubelik. The musical world will hear more of him before long.

A. INGMAN.

Powers Western Program.

The following is the program which was given with such great success by Francis Fischer Powers in the West, within the last six months, in the States of Missouri, Texas, Arkansas, Iowa and Wisconsin. It is his favorite program, and will be given by him at one of his forthcoming musical functions in Carnegie Hall:

Die Lorelei.....	Liist
Naeb-dy.....	Schumann
Sombody.....	Schumann
Am Meer.....	Schubert
Minnelied.....	Brahms
Schlummerlied.....	Franz
Die Blumen.....	Moszkowski
Where'er You Walk.....	Händel
Am Strande.....	Ries
Murmuring Zephyrs.....	Jensen
Erinnerung.....	Spicker
Anathema.....	Von Fielitz
Romance, Ah! Non Credea, (Mignon).....	Thomas
Gypsy songs—	
Mein Lied.....	Dvorák
Songs My Mother Taught Me.....	Nevin
At Twilight.....	Nevin
Beat Upon Mine Little Heart.....	Nevin
The Merry, Merry Lark.....	Nevin
The Rosary.....	Nevin
The Muletter of Tarragona.....	Henrion
An Irish Folksong.....	Foote
The Pigeon.....	Neil
The Night Has a Thousand Eyes.....	Smith
Absence.....	Little
Slumber Song.....	Smith

Monsieur and Madame Viteau Paul, of Paris.

Mme. Viteau Paul (Phillipine Levy, of the Opéra Comique) announces a course of class or private lessons in vocal music; she is well known as soloist at the Colonne and also at the Conservatoire concerts, and has many pupils in this and other lands who are most enthusiastic in praise of her method. A prominent singer herself, she is able to show pupils just how and why to do certain things, and this conduces much to her success. Monsieur Paul gives lessons, either class or private, in French grammar and literature, and many of madame's pupils are at the same time studying French diction with him; certainly a great advantage.

M. Viteau Paul is famous as a littérateur, having accomplished much in the literature of his country.

Their address is 35 Rue de Prony, Paris.

Texas Pupil of Professor Scherhey.

In 1893 Miss Louise Pfafflin graduated from the Cincinnati College of Music, and returned to her home in Austin, Tex., where she opened a studio of her own. She has since been the most successful vocal teacher there. About three years ago she came to New York and participated in Professor Scherhey's summer course. She was so enthusiastic over Professor Scherhey's method that she returned again this year, and will remain until Christmas, which finishes a six months' course. Her pupils in Austin are anxiously awaiting her return.

Miss Pfafflin not only possesses great talent for teaching, but is also the fortunate possessor of a beautiful mezzo soprano voice. On returning to Austin she will give her own concert, the program of which she is working on with her teacher, Professor Scherhey.

Brounoff's People's Male Chorus.

There will be a concert and reception by this chorus on Friday evening, November 17, at Lexington Avenue Opera House, and the club will have the assistance of Miss Fannie Hirsch, soprano (who last year pleased everyone, so that she is re-engaged); Max Karger, violin; Edward Bromberg, baritone, and the Concordia Ladies' Singing Society, with Messrs. F. W. Riesberg and Nowell as accompanists.

The chorus will sing Grieg's "Land Sighting," Gelbke's "Jubilate Amen," the Pilgrims' Chorus, Brounoff's "America, My Glorious Land," and other modern and classic compositions.

Next spring they will produce an opera and a cantata, with orchestra.

MME. NEVADA.

AFTER an absence of nearly thirteen years Mme. Emma Nevada, the brilliant American cantatrice, has returned to her native land to renew the triumphs she achieved before going abroad.

A representative of THE MUSICAL COURIER, calling upon her in her apartments at the Fifth Avenue Hotel, was accorded the privilege of a half hour's chat with this charming woman.

"I am not ready to be interviewed or even looked at," said Madame Nevada, "as I have not yet recovered from the most uncomfortable voyage I ever experienced. I can scarcely express to you my delight in finding myself in America once more. I am sure of being here for three months, and perhaps longer, as my tour of thirty concerts may extend over that period.

"I hope I shall sing in opera, but that rests with my manager, Mr. Young, as I am entirely at his disposal. No, I shall not attempt Wagner this season, but will revive the old favorites, such as the "Dinorah" and the "Lakmé" arias, of which I am particularly fond, and which always appeal to the average audience.

"I am especially interested in American music and American composers, and am fully in sympathy with the movement which THE MUSICAL COURIER has inaugurated and has been advocating so forcefully and intelligently. Musical composition in America certainly demands recognition and I am anxious to prove my confidence in American composers by singing as many of their songs as my repertory will permit.

"It is my intention during my stay in America to visit as many of the conservatories as possible, that I may see what is being accomplished in the way of musical education and advancement.

"A great deal of interest is evinced on the other side in American music, and it will afford me much pleasure and satisfaction to give a favorable report to the progress that is made."

When questioned about the Seville incident, Madame Nevada alluded to it rather reluctantly, preferring to forget it, if possible, as she regards it as the most unpleasant experience of her professional career.

Madame Nevada attributes her ability to so successfully pass through such a trying ordeal to the fact that she is and always has been a loyal American, and was, upon that occasion, thoroughly imbued with the "spirit of '76."

Mme. Nevada will first appear at the Metropolitan Opera House, November 12. Following this appearance she will sing at the Academy of Music, Philadelphia, November 17; Metropolitan Opera House, New York, November 19; Columbia Theatre, Washington, November 22; New York, November 26. After this Madame Nevada will go on a tour of the continent, and her manager, Charles L. Young, has arranged appearances for her at Pittsburgh, Cincinnati, Chicago, St. Louis, Kansas City, Omaha, Denver, Salt Lake, San Francisco, Los Angeles, Portland, Ore.; Seattle, Victoria, B. C.; Vancouver, B. C.; Spokane, Butte, St. Paul, Milwaukee, Boston and New York.

Vladimir de Pachmann's Route.

VLADIMIR DE PACHMANN will play again in New York on the afternoon of December 2, after which date he will leave for the West, as far as the Pacific Coast. His route is as follows:

November 6th—Albany, Centennial Hall.
November 8th—Chicago, Central Music Hall.
November 10th—Chicago, Central Music Hall.
November 13th—St. Paul, People's Church.
November 16th—Louisville, Liederkranz Hall.
November 18th—St. Louis, Memorial Hall.
November 21st—Pittsburg, Carnegie Hall.
November 23d—Cleveland, Association Hall.
November 24th—Buffalo, Concert Hall.
November 27th—Scranton, Nesbit Opera House.
November 28th—Wilkesbarre, Grand Opera House.
November 29th—Washington, Columbia Theatre.
December 1st—Syracuse, Wieting Opera House.
December 2d—New York, Mendelssohn Hall.
December 4th—Hartford, Hosmer Hall.
December 6th—Boston, Steinert Hall.
December 9th—Boston, Steinert Hall.
December 11th—Rochester, New Baker Opera House.
December 12th—Utica Grand Opera House.
December 14th—Chicago, Central Music Hall.
December 16th—Chicago, Central Music Hall.
December 26th—San Francisco, California Theatre.
December 28th—San Francisco, California Theatre.
December 29th—San Francisco, California Theatre.
January 1st—Los Angeles, Blanchard Hall.
January 3d—Los Angeles, Blanchard Hall.
January 4th—San Francisco, California Theatre.
January 5th—San Francisco, California Theatre.
January 8th—Portland, Ore., Marquand Opera House.
January 10th—Seattle, Opera House.
January 12th—Portland, Opera House.
January 15th—Spokane, Congregational Church.
January 17th—Salt Lake City, Opera House.
January 19th—Denver, Opera House.
January 20th—Colorado Springs, Opera House.

Balance of the route now being arranged.

A TALK WITH HAMBURG.

THE steamship Teutonic, which reached this port last Wednesday, brought a cargo of precious human freight. Among the passengers were diplomats, medical men of eminence, men of science and several distinguished musicians. One of the latter was Mark Hambourg, the young pianist, whom Manager Victor Thrane has under contract for a large number of concerts and recitals in the United States.

As soon as the pianist disembarked from the steamer he was met by Mr. Thrane, who drove with him to the Hotel Martin, where apartments had been secured for him. Ferdinand Mayer, manager of the Knabe warerooms in New York, had anticipated his arrival and had caused to be placed in his room a concert grand. Hambourg could not repress his enthusiasm nor control his impulse to try the instrument, so, before he had doffed his traveling suit, he seated himself before the keyboard and began a brilliant improvisation. The next day he visited the Knabe warerooms and selected the piano which he will play when he makes his debut in Boston next week with the Boston Symphony Orchestra.

Yesterday afternoon a representative of THE MUSICAL COURIER met Hambourg in Victor Thrane's private office and had a pleasant, off-hand chat with him about various subjects german to his art. What first impressed the writer most was the youthful appearance of the pianist. The various pictures of Hambourg which have appeared in the newspapers and on advertising cards make him seem considerably older than he really is. As a matter of fact, he is younger than is generally supposed. It will be nearly a year before he reaches his majority.

"I am gratified," said the pianist (who speaks English well) "to greet one who is associated with that great paper, THE MUSICAL COURIER. First, let me tell you that my trip across the Atlantic was very pleasant. I was not for one moment seasick. Indeed, I never get seasick, for I am much of a traveler. I have made long voyages on the ocean. I have been from Austria to England and have made many other long trips, and I do not know the sensation of mal de mer. I ought to mention that, while coming across, I took part in a concert for the benefit of the Seamen's Fund.

"How do I like New York? Very much, as far as I have seen it; but, to tell the truth, I have not been sight-seeing. I went down to Wall street and saw the tall buildings and have seen some other things of interest, but I am too busy practising to go out much.

"But I have been here long enough to find out that New York does things correctly. I am busy practising about six hours a day. I get up very early. I am fond of walking, riding and most kinds of gymnastics. Yes, I like the 'bike,' too. No, I don't believe it hurts a pianist's hands to take gymnastic exercise or ride a wheel, although I know that some musicians contend to the contrary. I find plenty of exercise benefits me and makes me strong. You would be surprised to know how strong I am.

"I look forward to a success in this country, and shall do my utmost to merit the approbation of your critical audiences. Yet, to confess the truth, I wish it was all over.

"I can't say that I am partial to any particular composers among the great ones at the expense of others equally great, yet I am particularly fond of the concertos of Rubinstein and Saint-Saëns. I also like Brahms' and Tschaiakowsky's concertos. I do not play the Henselt Concerto. My repertory is pretty large, and I have at my fingers' ends most of the big works of the classical and modern composers. I believe I am heard to the best advantage in recitals, for they enable me to play various styles of compositions and to appeal to various tastes."

Mr. Hambourg in his conversation disclosed a bright intelligence and a familiarity with various subjects of human interest. His manner indicates an earnestness and directness of purpose which invariably go hand in hand with success. He is an accomplished linguist, speaking five languages. Like many of the great pianists, Hambourg has small hands. His keyboard reach, however, is unusual. The muscles of his forearm are well developed, and his wrists have acquired extraordinary strength. Although somewhat diminutive in physique, Hambourg impresses one as a virile pianist, and yet it is equally apparent that he possesses the artist temperament and is full of sentiment. This is the impression he has made upon all who have met him since his arrival in New York.



HILDEGARD
HOFFMANN

SOPRANO,
ORATORIO,
CONCERTS,
FESTIVALS.

498 3d St., Brooklyn, New York

MUSIC IN THE PUBLIC SCHOOLS.

[This Department Is in Charge of Mr. Sterrie A. Weaver
Supervisor of Public Schools in Westfield, Mass.]

EMULATE the example of Brother Hood, of Nashua, N. H., and let the readers of THE MUSICAL COURIER know what is being done in your schools. Isolated, as all supervisors are, it is not surprising that one should think a new departure in their field was probably the first in the country. Without doubt there are very few places where these advances have been made, and it is desirable that the news of these go out, and then others may benefit by them.

Springfield, Mass., has had a course for several years, and this very morning I have again requested that Miss Mary Regal, its founder and director, give me a full account of it for THE MUSICAL COURIER. Ralph L. Baldwin, the supervisor of school music at Northampton, Mass., has inaugurated a series of recitals and musical lectures for his high school.

The Torrington high school has an optional course in music, including voice and piano, with harmony and musical history compulsory. The special feature of this course (four years) is the allowing of the piano pupil to take the time each day for piano practice. The pupil who carries a full high school course is obliged to drop all outside study for lack of time to devote to it. Three pupils of the Torrington high school will graduate from this course next June. Each will have a short essay upon a musical subject and will give an illustration of the same on the piano. For example, Miss Forbes will give a short review of Russian music, and will illustrate with a typical piano selection; while Miss Blackman will dwell upon the life and works of Carl Maria von Weber, and will play the "Invitation to the Dance," and Miss Dewire will tell the story of the sonata form and will play a Clementi sonata.

The musical library of the Torrington high school has steadily grown; busts of composers are scattered about the rooms and the pupils taught to enjoy studying the faces; various small entertainments are arranged and money raised to add to the stock of pictures, busts, reliefs, &c. (a candy sale has just brought \$16), and the interest taken in these by the pupils, led by a regular teacher, shows a very live interest in matters musical. Under the direction of a regular teacher maps are frequently made illustrating the growth of music and large exhibitions of art work are arranged by the pupils and teachers.

This has naturally led to the arrangement of the musical history for public school work, which has taken so much time for the past two years, and will soon (perhaps in a month) be upon the market.

Come, who will be the next to tell us of what they are doing or contemplate doing in this line?

The Western Massachusetts School Music Supervisors' Association held its annual meeting at Springfield Saturday, October 28. The old board of officers was elected. The meeting was devoted to a discussion of the "Relation of the Music Supervisor to the Regular Teacher," though this led into the discussion of the value and necessity of individual singing. Strange as it may seem, the truth remains that some supervisors still maintain that sight reading is but a secondary consideration on the study of music in the public schools. This may answer, nay, must answer the accusation so recently made that the "public schools turn out no music readers." That they do not, at least, that the majority cannot read music is well known except to the supervisors who insist that sight reading is of secondary importance. As long as supervisors argue that a developing of the aesthetic be developed at the expense of the ability to read music, where will our music readers come from? Only yesterday at the Springfield meeting two regular school music supervisors repeatedly reiterated this view, and said again and again that they could produce at least 50 per cent. of their classes who could read music by the constant use of chorus drill. A letter the same day contained the announcement from a supervisor that sight reading was of secondary importance. To be sure, this is in direct opposition to the lines followed in all other studies, and is opposed to common sense and reason. May the poor deluded supervisors get their eyes open and take a tumble from their rhapsodies of spire gilding and get at the foundation of the building long enough to save that artistic spire from taking a tumble for lack of support.

[Mr. Geo. Whelpton's third article on "Music in the Schools" will appear in our next issue.]

Franz Kaltenborn Honored.

Mr. Kaltenborn was the violin soloist at the first musical of the season at the Hanover Club, Brooklyn, when he scored his usual success. After the concert he was elaborately entertained and made honorary member of the club.

The Castle Square Opera Company.

"**L TROVATORE**" is on the boards at the American Theatre this week, with the following alternating cast:

Leonora.....	Grace Golden
Inez, her attendant.....	Selma Kronold
Azuena, a gypsy, and pretended mother of Manrico.....	Della Niven
Manrico, the Troubadour.....	Bernice Holmes
Ruiz, his follower.....	Mary Linck
An Old Gypsy.....	Joseph F. Sheehan
Count Di Luna, rival of Manrico.....	Barron Berthald
Ferrando, follower of the Count.....	Albert Marchand
	A. Lel man
	Lon Allen
	Harry Luckstone
	William Mertens
	E. N. Knight

Song Recitals.

A SONG recital was given by Miss Martha Wettengel in Carnegie Chamber Music Hall on Sunday afternoon.

Miss Wettengel possesses a contralto voice of sympathy and sweetness, though of limited range. Having studied for the past five seasons with the well-known vocal teacher, M. J. Scherhey, she has obtained a thorough knowledge of his method, and is a charming exponent of his ability as a voice builder. That Miss Wettengel has an extensive and well-selected repertory is shown in the appended program.

She was ably assisted by Bruno Oscar Klein, the composer-pianist, and Miss Emma von Pilat, violinist.

Preludes, Nos. 15 and 17.....	Chopin
Walderauschen.....	Liszt
In Questa Tomba.....	Beethoven
Trockene Blumen.....	Schubert
Madrigal.....	Harris
Ballade et Polonaise.....	Vieuxtemps
Das Veilchen.....	Mozart
Golden Tressed Adelaide.....	Klein
Reverie.....	Hahn
Minuet (from Suite, op. 25).....	Klein
Valse Nobe. (op. 39, No. 2).....	Klein
Du Ring an Meinen Finger.....	Schumann
Spring Song.....	Nevin
Violin Obligato, Miss Emma von Pilat.	
Adagio (from Suite).....	Ries
Sehnsucht.....	L. V. Saar
Trabison.....	Chaminade
Miss Martha Wettengel.	
Miss Emma von Pilat.	
Miss A. zur Nieden, accompanist.	

Important for Americans.

THE Mlles. Yersin continue to receive letters both from New York and other cities from people asking if they can study the Yersin method with Mr. or Mrs. —, who say they are pupils of theirs.

In answer, the Mlles. Yersin can but repeat what they have already said in their book (page 20). They have already prepared, and are continuing to prepare, a number of instructors to teach their method. These instructors, when competent, receive a diploma which absolutely guarantees their capability. Therefore, those studying with teachers holding such diplomas can be confident as to the result of their work.

As for those claiming to be pupils of the Mlles. Yersin, they may have studied with them, but are not competent to teach the method, otherwise they would have received their diploma.

New York College of Music.

MRS. MINNIE HUMPHRIES, pupil of Caroline Montefiore, has been engaged as vocal teacher at the New York College of Music.

Gertrude Bove-Müller.

Mrs. Gertrude Bove-Müller arrived from London in New York last week after a rough trip, and, owing to ill health, is not prepared to state her plans. Mrs. Müller's voice will be a surprise even to those who always admired it, and she will doubtless give herself to ballad singing, in which she excels. Several localities are anxious to secure her services as teacher, but her plans will be definitely stated later.

Dannreuther Quartet.

The subscription concerts of this their fourteenth season will be given at Sherry's, on the evenings of November 21, January 25 and March 8. A notable list of assistants will be engaged; Aimé Lachau, pianist, for the first. The quartet is this year under the management of Miss May L. Pinkham.

Regneas Resigns.

Oscar Philip Regneas has resigned from the Castle Square Opera Company.

Ruegger in Philadelphia.

Again Elsa Ruegger, the young Swiss 'cellist, has compelled from an American audience the respectful recognition of her talent, her refined, yet masterly, art. In Philadelphia Saturday evening, in a joint recital with Madame Schumann-Heink, Miss Ruegger made a second American appearance.

With piano accompaniment, in a Concerto by De Swert, a Boccherini Sonata and a group of two numbers by Schubert and Popper that gave her opportunity for showing her powers and her resources, this exceptionally gifted young foreigner convinced the critical Philadelphians of her unquestionable right to be placed, not only at the head of all women 'cellists, but in the forefront rank with the men virtuosi of that instrument.

The appended notices in the Sunday morning papers of the Quaker City speak for themselves:

Elsa Ruegger, who has been termed the "girl violoncellist," made her first appearance in this city and her second in America last night. She is one of the very few women who play that peculiar and difficult instrument. Miss Ruegger has a splendid technique, and the Boccherini Sonata was played with that utter forgetfulness of self that stamped her as the artist. In Schubert's beautiful composition, "Thou Art My Rest," and the "Dance of the Elves," Miss Ruegger displayed a taste that is refined and a skill that is truly wonderful. I am quite sure there is no woman who can play the instrument in the exceptional style that Miss Ruegger did last night. She was compelled to respond to every number, and good-naturedly played again and again, another one of her characteristics which endeared her to the audience.—Philadelphia Item.

Of her American début in Boston, October 20 and 21, the Post of that city says:

Of the soloist, Miss Elsa Ruegger, it may be said that she made a most excellent impression. Her instrument, the 'cello, yields easily to her touch, and her method of execution is both graceful and pleasing. Her concerto in D minor by Edouard Lalo, while distinctly a show piece, is full of charming melody and delicate phrases. Miss Ruegger apparently met all the demands of the solo instrument, and displayed both a broadness and firmness which easily convinced her audience of the possession of mastery ability. The 'cello is, for some reason, not an instrument to which women musicians take quickly, but in the present case it was a constant pleasure to listen to the lady. At the close of her brilliant performance she was warmly applauded.

Wilder D. Quint says in the Boston Traveller of October 23:

Miss Ruegger has a remarkable mastery of the 'cello for so young a woman—or for a woman at all, for that matter. She brings out a pure, perfectly controlled tone, and her technique is wholly sufficient. Her method is full of grace and beauty; she also has intelligence and artistic taste in interpretation.

The first concert of the Fitch-Thomson series was given at the Academy of Music last evening before an enthusiast's appreciative audience. Those local music lovers who stayed away missed hearing two peerless artists, Elsa Ruegger, the young Swiss virtuoso, proved herself to be an absolute mistress of the 'cello, her intonation being ideal and her technique impressively true. Avoiding the slightest symptoms of the usual "showiness" to the very point of severity, her solid technique became, nevertheless, at times truly brilliant. Some warm coloring was attained by this young mistress of the bow, and her technical finish, as exhibited so triumphantly in the coda of the Massenet "Elegie" encore, is superb.—Philadelphia Record.

The experienced concert-goer is apt to await with some misgivings the appearance of a woman 'cello player, but in the case of Miss Ruegger the misgiving proved unwarranted. She can play the 'cello in a manner for which it is not necessary to make any allowance on the score of sex. Her tone is very pure and round and sweet, while the executant's technique is quite unexceptionable. Yet a finished technique is the least of her merits. The charm and value of her playing consist in the sincere and eloquent and always sympathetic sentiment with which she expresses the meaning and message of the music. Her success was quite unequivocal.—Philadelphia Inquirer.

The young violoncellist, Elsa Ruegger, at once commanded recognition as an artist of ability and charm. Miss Ruegger is a very girlish person, but a very genuine artist. She has admirable facility, playing with pure intonation and a technique at once exact and suave, and with a lyric sentiment that is true and fine. Her every appearance elicited a deserved recall, and it will be a pleasure to hear her again.—Philadelphia Times.

Miss Elsa Ruegger is all that her admirers claim for her—a 'cellist whose tone is sure and pure, whose technical command of the instrument is amazing and whose temperament gives her interpretations that touch of personal sentiment that, combined with the grace of her bowing, works out to splendid results. She is perfectly at home, without self-consciousness, and her ease at the instrument is equalled by the perfection of her work, particularly in her scale passages, her staccati and the beauty of crescendo and decrescendo effects.

Her harmonics were absolutely sure and beautifully produced. There was no uncertainty about anything she attempted, and she gave evidence of fine training as well as possessing unusual talent. The 'cello, an eighteenth century instrument, has an individual tone-color that gives marked character to all she renders. A Swiss by birth, but of the Brussels school by study, it was natural she should open the concert with one of the works of the Belgian composers, De Swert. This gave her a chance to show smoothness and expression in the cantilena as well as technical agility. It was very well received and duly encored. All the rest of her work was on the same high level of execution and the selections were very well chosen to display her abilities.—Philadelphia Press.



EFFIE STEWART,

DRAMATIC SOPRANO.

Vocal French Diction a specialty.

Concert, Oratorio and Song Recitals.

Address: 35 West 11th St., NEW YORK.



Mendelssohn Prizes.

The Mendelssohn scholarship for composers has been assigned to Siegfried Fall, of Berlin, and for executive artists to the pianist Marie Bender.

Munich.

The Royal Academy at Munich in its twenty-fifth annual report informs us that during the scholastic year 1898-9, it had 336 pupils. Among them were eighteen from America.

Mockridge.

Whitney Mockridge, the tenor, has been engaged by the Royal Choral Society to create the tenor role in its entirety in Coolidge Taylor's "Hiawatha's Wedding Feast," to be produced at Albert Hall, London, March 22, 1900.

Brahms.

The Vienna town council has affixed a tablet on the house in which Brahms lived and died. The inscription is "In this house Johannes Brahms lived and worked for many years, and here he died April 3, 1897. To the memory of the celebrated musician—the Citizens of Vienna."

Capellmeister Fuchs.

Musical Vienna, especially the Court Opera House and the Conservatory, have experienced a great loss by the death at Voslau on October 5 of Johan Nepomuk Fuchs, after a long illness, caused by a trifling accident some months ago which produced blood poisoning. Fuchs was born in Gross Florian, in Styria, May 5, 1842, and studied theology with a view of taking holy orders, but soon abandoned this career for music. On November 16, 1864, he became capellmeister at Pressburg, and after conducting

in various cities was appointed capellmeister at Cologne in 1873, and in 1875 joined Pollini at Hamburg, which city he left in 1880 to take up his residence in Vienna. He had a thorough knowledge of ancient music, and revived Gluck's "Le Cadi Dupe" and Händel's "Almira." At Vienna he produced Schubert's "Alfons and Estrella," and to him was due the new arrangement of Mozart's "Don Juan." He edited a collection of Schubert's works. He was the author of the operas "Zingara" and "Gnomon Konigin," and a cantata, "Lenz." It is, however, on his conducting and teaching that his fame will rest.

Prize for an Opera.

Dr. Walter Simon, town councillor of Königsberg, offers a prize of 10,000 marks for a German Volksoper. The arrangements for the competition are in the hands of Goldberg, stage manager of the Leipzig city theatre.

Neumann in England.

Angelo Neumann is negotiating with the owners of Drury Lane Theatre for a series of Wagner performances with his operatic company from Prague. He will also play some works of the younger German composers, which he has produced at Prague.

Old Music.

The Bodleian Library, of Oxford, is about to issue a volume of hitherto unpublished compositions of the fifteenth century, of which periods works are very rare. The Belgium composers, Gilles de Binche and Guillaume Dufay, and the Scotch, John Dunstable, are the principal representatives of the epoch. The composition of Gilles are chiefly French, Provençal and Italian songs for three voices. Dufay was a singer at the Papal Chapel.

"For the Exposition—La Villa Violette."

See card page 3 headed thus. Then you will find exactly what you need for the Exposition year—walking distance, three minutes from the very entrance—lovely home, gardens, air, sunlight, splendid table, and an assortment of rooms, all at moderate prices. No intention of exploiting strangers.

La Villa Violette is a place which is building on solid ground of merit and attraction, not merely for the Exposition epoch, but for toujours.

Write to Madame Fiessinger, No. 22 Rue Raynourard, and secure rooms before the rush of next spring makes it impossible.

Ffrangcon Davies returned to Europe yesterday on the Kaiser Wilhelm, and will sing at Crefeld on November 10.

Advertised Letters.

LETTERS addressed to the following are at THE MUSICAL COURIER office:

Maud Reese-Davies,	Maud Stover,
P. L. Hoadley,	Wenham Smith,
Maud Powell,	Mrs. Carlos Sobrino,
Carroll Badham,	Nina Rathbone,
Edward E. Locke,	John Summers,
Miss Petersen,	Della Rogers,
Richard Burmeister,	George S. Lenox,
Vernon D'Arnall,	Miss Evans,
John Tower,	Ellison Van Hoose,
M. Haurwitz,	Joseph Pache,
F. C. Copeland,	Rosalie Chalia,
Leo Stern,	Paolo Giorza,
Herman Ebeling,	Lillian Parslow,
G. Payne,	Mrs. B. T. Nichols,
Aline Blindner,	R. I. Carter—telegram.

Adele Laeis Baldwin.

Mrs. Baldwin, after spending the summer at Newport and in the hills of Massachusetts, has returned to her studio in Carnegie Hall and resumed her teaching.

She sang the "Persian Garden" at Greenwich, Conn., October 18, and at a concert in Lenox, Mass., on Wednesday last, and made the hit of the season. She has been engaged to sing the "Persian Garden" at Stamford, Conn., November 9, and "The Messiah" with the Handel and Haydn Society, Boston, Christmas Day. This is her fourth engagement with that society.

Another Mills Success.

"The Arab's Love Song," music by H. Sylvester Krouse, text by W. C. Kreusch, is another winner in the vocal world. It is a stirring song, in bolero tempo, short, snappy, full of variety. Beginning in E minor, it soon goes to E major, where there is a lyric episode of uncommon beauty; this is followed by a vigorous close in the major. The song runs from low C sharp to high E, in easy range, and is dedicated to the popular baritone, Emilio de Gogorza.

Earl Oulick's Success.

The boy soprano went to Orange and Greenfield, Mass., recently, to fulfill concert engagements, and had great success. On his return he found a letter from Miss Helen Gould, inviting him to Tarrytown, where he spent three days, and while there sang for seventy-five charity children. He was also the guest of John Rockefeller, and on October 22 appeared as soloist at Christ Church, Brooklyn, N. Y.

London, England.

PROF. MICHAEL HAMBOURG'S
Academy for the Higher Development of
Pianoforte Playing.

Patron and Honorary Examiner, M. PADEREWSKI.
For prospectus apply to the Secretary,
24 Elgin Avenue, London, W.

MRS. EMIL BEHNKE,
Scientific Voice Training for Singers, Speakers
and Stammerers.
18 EARL'S COURT SQUARE, LONDON, S. W.

THE GUILDHALL SCHOOL OF MUSIC.

Principal, WILLIAM H. CUMMINGS, Esq.
Established by the Corporation of London, 1880.
All branches of Music, Elocution and Languages
taught.
Improvisation, Accompanying, Sight Singing,
Sight Reading (Instrumental), Choral, Orchestral,
Operatic and Chamber Music Classes. Second
studies at greatly reduced rates. Scholarships,
prizes, &c., given.

Fees from £1 11s. 6d. to £4 14s. 6d. per term
of twelve weeks.

Staff of 130 Professors. Over 3,500 students.
Resident Lady Superintendent. Prospectus and
full particulars of the Secretary.
By order of the Committee,

HILTON CARTER, Secretary.
Victoria Embankment, London, E. C.

MR. ALBERT VISETTI,
Professor of Voice Production
and the Aesthetics of Singing
at the Royal College of Music and the
Guildhall School of Music,
14 Trebovir Road, Earl's Court, S. W., London.

MRS. HELEN BOICE-
HUNSICKER,
SOPRANO.
Song Recitals, Oratorio and Concert.
121 West 43d Street, New York.

PAUL WIALARD,
Officier d'Académie of France.
VOICE CULTURE.
French and English Répertoire.
New Studios (Summer Season), 49 Fifth Avenue.

ERNST H. BAUER,
Solo Violinist and Teacher; also Theory and
Harmony.
Graduate of the Royal High School in Berlin.
130 EAST 36th STREET, NEW YORK.

MME. ED. COLONNE,
PROFESSEUR DE CHANT.
SPECIALTY OF PURE FRENCH SCHOOL
and FRENCH DICTION.
43 rue de Berlin, Centre.

BOSWORTH'S HARMONIC CYCLE
Solves every problem in composition. Shortens
time in study. Saves expense. Not a "shorter
method," but a clear exposition of science. Rosen-
thal, Sauer, Ysaye, Lachaux, Sousa, Kneisel
and others strongly commend it. Descriptive Circular
on application. Price \$3.00 at Music Stores or by
mail from

HENRY M. BOSWORTH,
26 O'Farrell Street, San Francisco, Cal.

WISCONSIN
CONSERVATORY
OF MUSIC,
Ethical Building,
Milwaukee, Wis.

Complete
education in ALL
branches of Music
Faculty of
thirty competent
teachers.
Opens Sept. 1, 1899.
Send for Catalogue.

CONCERT DIRECTION
(Agency Founded 1879.)
HERMANN WOLFF.

Germany: Berlin am Flottwellstrasse 1
Cable Address: Musikwolff, Berlin.

Proprietor and Manager of the Philhar-
monic Concerts, Berlin; the new Subscrip-
tion Concerts, Hamburg; the Bechstein
Hall, Berlin.

Sole representative of most of the lead-
ing artists, viz.: Joachim, d'Albert, Staven-
hagen, Mme. Carrefio, Mlle. Kleeberg,
Mlle. Marcella Sembrich, Emil Goetz, the
Berlin Philharmonic Orchestra. Manager
of the American tours of Josef Hofmann,
Eugen d'Albert and Pablo de Sarasate.

Principal Agency for Music Teachers.
Apply for Catalogue.

DUDLEY BUCK, JR.,
Tenor.
INSTRUCTION.
Concert, Opera, Oratorio.
1215 Carnegie Hall,
Monday and Thursday afternoons. New York.

GERTRUDE WALKER,
SOPRANO.
Concert and Oratorio.
18 Mt. Vernon Street, Salem, Mass.

MISS GENEVIEVE BISBEE,
PIANIST.
(Leschetizky Method).
Will accept engagements for drawing-room musi-
cals, clubs, &c., and a limited number of pupils.
836 Carnegie Hall, New York.

WOODRUFF METHOD
OF SIGHT READING.
Scientific, simple, no syllables.
For circular address H. Estelle Woodruff, 409
Fifth Avenue or 81 West 106th Street, New York.

JAMES J. ROHAN,
BARITONE.
Oratorio, Concerts, Recitals.
ST. LOUIS, MO.

Adele Laeis Baldwin,
Contralto.
Residence Studio:
Carnegie Hall, New York.

ESTABLISHED 1874.
Detroit Conservatory of Music.

J. H. HARR, Director and Head of Piano Department.
W. E. YOUNG, Head of Violin Department.
Mrs. IDA F. NORTON, Head of Vocal Department.
Mrs. EDNA A. THOMAS, Head of Public School Department.
Thirty experienced instructors. Every branch taught.
Prospectus on application. JAMES H. HARR, Sec'y.
Schwanowsky Building, 238-240 Woodward Ave.,
DETROIT, MICH.

THE WISCONSIN COLLEGE OF MUSIC AND LUENING
CONSERVATORY
Complete education in all branches of music.
811 Grand Avenue, MILWAUKEE, WIS.

CONSERVATORY OF MUSIC,
MRS. M. PRICE, Director, 2105 Seventh Avenue,
corner 125th Street. Special daily class. The only
one in New York where the pupil has a lesson and
practice every day under the care of competent
teachers. Terms reasonable. Virgil Clavier used.

Miles. YERSIN,
AUTHORS OF THE
PHONO-RHYTHMIC METHOD FOR FRENCH
PRONUNCIATION, ACCENT AND DICTION.
114 WEST 47TH ST., NEW YORK.

SALLY FROTHINGHAM AKERS,
Soprano.
Concert and Ballad Singing.
Address: 107 East 27th Street, New York.

BELLE NEWPORT,
Contralto.
Oratorio, Concert, Song Recitals.
Henry Wolfsohn, 131 East 17th Street, New York.

MADAME ELSE MATHIS,
Pianiste and Teacher,
29 Bülows Strasse, Berlin.

NATIONAL INSTITUTE OF MUSIC,
179 East 64th Street, New York.
WM. M. SEHNACHER, Director.
Thorough instruction in all branches of Music.
The natural Piano Method and a practical course
for teachers a specialty.

DRESDEN.
First-class family Pension. Highly recommend-
ed. Refined and comfortable home. Chaperonage
by a cultivated English lady, with long experience
abroad and a thorough knowledge of German. Ad-
dress Miss G. Ford, Werderstr. 9, Dresden.

Mrs. CLARA PFEIFER,
Teacher, with diploma, and generally cultured,
having the highest reputation for her Pension, is
now at Werderstrasse 32, Dresden, where she owns
an elegant house, with large garden. She will re-
ceive young ladies for board and chaperonage who
come to Dresden for study. The purest German
may be learned. Members of the young ladies'
families are welcome. References exchanged.

D. H. BALDWIN & CO.

Baldwin
Ellington
Valley Gem

PIANOS.

Hamilton Organs.

CATALOGUES FURNISHED ON APPLICATION

CINCINNATI,
INDIANAPOLIS,
LOUISVILLE,
CHICAGO.

STRICH & ZEIDLER,

Producers of High Class Pianos—Upright and Grand,
134TH STREET AND BROOK AVENUE, NEW YORK.

KRAKAUER BROS.

PIANOS.

Factory and Office:
159-161 E. 126th Street, New York.

Warerooms:
113 E. 14th Street, New York.

POPULAR PEASE PIANOS.

PEASE PIANO CO.

Factories: West 43d Street.

Office and Salesrooms: 109 West 42d Street,
NEW YORK.

MADAME MORIANI,
Private Academy for Voice Training
AND SCHOOL FOR OPERA.

Voice Production, Voice Mending,
and the Esthetics of Singing Taught.
Teaching in Five Different Languages,
All the Repertoires. Classic and Modern.

The Art of Acting taught by M. VERMANDELE.
17 Rue de Trous, BRUSSELS, BELGIUM.

Pianos for Export

Manufacturers can se-
cure export connections
by addressing

"EXPORTER," care MUSICAL COURIER.

Cincinnati Conservatory of Music,

(ESTABLISHED 1867.)

Miss CLARA BAUR, Directress.

A Thorough Musical Education after the Methods of Foremost European Conservatories.

BRANCHES TAUGHT.

Pianoforte, Voice Culture, Pipe Organ, Cabinet
Organ, Violin, Violoncello, Flute, Cornet and other
Orchestral Instruments, Theory of Music, En-
semble Playing, Elocution and Physical Culture;
also Modern Languages and English Literature.

Students from the city and vicinity, as well as
those from abroad, can enter at any time during
the SCHOOL YEAR AND SUMMER TERM.
Young ladies from a distance find a home in the
Conservatory Building, where they can pursue
their studies under the supervision of the Direct-
ress. For catalogues, address

Miss CLARA BAUR,
Fourth and Lawrence Streets,
Cincinnati, Ohio.

CONSERVATORY OF MUSIC AND OPERA ACADEMY

KLINDWORTH-SCHARWENKA,

Berlin, W. (Germany), Potsdamerstr. 27 B.

DIRECTORS: Ph. Scharwenka, Prof. Xaver Scharwenka, Dr. H. Goldschmidt.

PRINCIPAL TEACHERS OF THE OPERA ACADEMY: Dr. Goldschmidt, Dr. Alfieri, Dr. Kneefeld
(study of parts); Julius Lieban, Mrs. Gally Dehnicke (acting). Artistic Adviser; Royal Chamber-
singer Franz Hetz. Principal teachers of the Conservatory: C. Ansoerge, Ph. Scharwenka, Prof.
Xaver Scharwenka, Imperial and Royal Court Pianist W. Herger, W. Leipholz, M. Mayer-Mahr,
Miss Elisabeth Jappe (piano); Zajt, Gruenberg, Mrs. Scharwenka-Stressow (violin); Van Lier
(cello); Gruenicke (organ); Dr. H. Goldschmidt, Miss Lina Beck (singing). FRAU ROSA SUCHER,
Vocal and Musical-Dramatic Teacher.

Prospectus gratis. Hours for application, 4 to 6 P. M.

The Stern Conservatory of Music

FOUNDED, 1850. 22a Bernburgerstrasse (Philharmonie), Berlin, S. W.

Royal Professor GUSTAV HOLLAENDER, Director.

CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOL:
Complete Training for the Stage. ORCHESTRAL SCHOOL (comprising all solo and all orches-
tral instruments). SEMINARY: Special training for teachers. CHORUS SCHOOL. ELE-
MENTARY PIANO AND VIOLIN SCHOOL.

The WINTER TERM commences SEPTEMBER.

Principal Teachers: HARMONY AND COMPOSITION—Prof. Ludwig Busser, Hans Pfitzner, Prof.
E. E. Taubert. PIANO—Emma Koch, Felix Dreyse, Anton Forster, Ernest Hutcheson, Prof.
Ernest Jedliczka, A. Papendick, Hans Pfitzner, Gustav Pohl, A. Sormann, Prof. E. E. Taubert,
Quenter Freudenberg, D. M. Levett. SINGING—Prof. Selma Nicklass-Kempner, Vladyslaw
Seldemann, Alexander Heineemann. OPERATIC AND DRAMATIC CLASS—Emanuel Reicher.
VIOLIN—Prof. Gustav Hollaender, Willy Nicking, W. Rampelmann. CELLO—Anton Hekking.
HARP—HARMONIUM—Fr. Poemitz. ORGAN—Otto Dienel, Royal Music Director, etc.

Charges: from 125 Marks (\$30) up to 500 Marks (\$120) Annually.

Prospectuses may be obtained through the Conservatory. Pupils received at any time. Consulta-
tion hours from 11 A. M. to 1 P. M.

Frau Fanny Moran-Olden. E. Felix Ehrh, Oberregalsen. Bernhard Dessau, Royal-Concertmaster.

A. B. CHASE

PIANOS.

Highest type of Artistic Instruments

For the pianist, the singer, the teacher,
the student, the conservatory, the concert.

Factory at NORWALK, OHIO

REFERENCE: The Editor-in-Chief of THE MUSICAL COURIER.

THE NEW CHICAGO BORE.

The Greatest Tone and Easiest Blowing Instru-
ment produced at the present age.



Sole Agent for

BESSON & CO., Ltd., London, Celebrated Proto-
Band Instruments.
Special Agent, Correspondent and Representative for
BUFFET, Paris (Evette & Schaeffer), World
Renowned Reed Instruments.
E. RITTERSHAUSEN, Berlin, Boehm System
Flutes and Piccolos.
Modern Stradivarius Violins, Violas and 'Cellos.
Large Assortment of Double Bass.
KARL MAYER, Vienna, Conservatory Reeds for
all Reed Instruments.
Principal Importer of Genuine Italian Strings.

CARL FISCHER, 6 and 8 Fourth Ave., NEW YORK.

Covered Strings Manufactured for Soloists' Use.
C. FISCHER'S Reliable Band Instruments are the
Best instruments in the market, at the lowest
price.

C. FISCHER'S Guitars, Mandolins and Banjos are
known for their excellent qualities and low price.

ARTIST BOWS. Extensive assortment by the
best known makers.

MOHREN'S Solo Violin Rosin.
MATERIAL FOR VIOLIN MAKERS and hun-
dreds of other Specialties, at WHOLESALE AND
RETAIL.

Correspondence solicited. Exchange granted if
not entirely satisfactory.

MUSIC PUBLISHER AND IMPORTER.
Carries a complete stock of Imported Sheet
Music and Books. All known publishers of Ger-
many, Austria, England, France, Italy, Russia,
&c., are represented. Largest supply house for
Orchestra and Military Band Music. Classified
Catalogues of music for every instrument and
combination supplied upon application.

"THE METRONOME," a monthly, published in the
interest of the musical profession. Subscrip-
tion, \$1.00 per annum; 10 cents each copy.
Contains each month a list of prizes which are
given away gratis.

Hazelton Brothers PIANOS.

THOROUGHLY FIRST-CLASS IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 University Place, New York.



You know that our minister used to be a practicing
physician. He was a graduate of the College of Physi-
cians and Surgeons, New York, and he says of Ripans
Tabules that the formula has long been in favor with
medical men, but the method of preparation in the pres-
ent form is modern and a very great convenience. He
lately spoke of them to me in these very words: "I
always keep a vial of the Tabules upon my dressing-
table and use them with confidence whenever occasion
arises. For a disturbed condition of the digestive or-
gans I know of nothing so good, and for an 'all round'
family remedy I do not believe there is anything better
to be had."

STEINWAY

Grand and Upright

PIANOS.

STEINWAY & SONS are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,
No. 18 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY & SONS.
St. Pauli, Neue Rosen Strasse No. 20-24 HAMBURG, GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Streets, New York City.
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street. New York City.

The EVERETT PIANO.

GRAND.

UPRIGHT.

The Acme of Artistic Excellence

Principal Factory: Albany, Wareham and Malden Sts.,
BOSTON.

PIANO CASE SHOPS, Cambridgeport, Mass.
SKELETON WORKS AND SAW MILL, White Mountains, N. H.

WAREROOMS:

NEW YORK, 141-143 Fifth Avenue. CINCINNATI, Fourth and Elm Streets.
CHICAGO, 200-206 Wabash Avenue.

PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S. A.

KNABE

BALTIMORE.

WASHINGTON.

NEW YORK.

THE CELEBRATED SOHMER

Heads the List of the Highest Grade Pianos, and

Are at present
the Most
Popular and



Preferred by
the Leading
Artists.

SOHMER & CO.,

NEW YORK WAREROOMS:
SOHMER BUILDING, Fifth Avenue, Cor. 22d Street.

Vose

PIANOS appeal to the most critical musical taste, and are receiving more favorable comment to-day than any other make of piano offered to the public.

Their leading features are Scientific Scale, Purity and Character of Tone, Sympathetic and Responsive Touch, Beauty and Modernity of Cases.

Write for explanatory literature.

Vose & Sons Piano Co.,

160 Boylston Street, Boston, Mass.

=

e

h.

ts.

S

l.

and
nan

and
uch.

1958.